THE AMERICAN ARCHITECT

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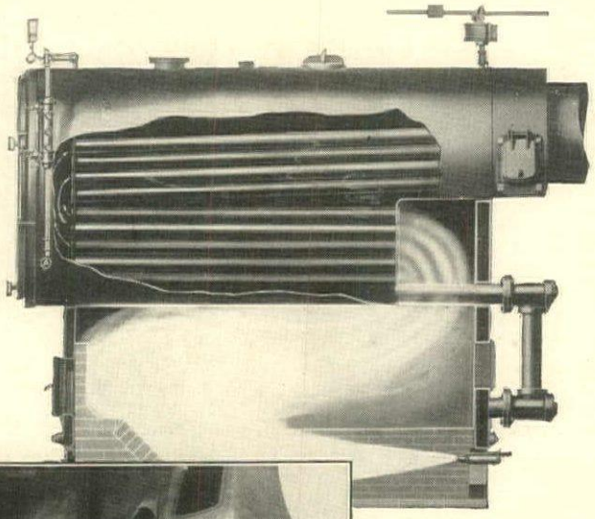
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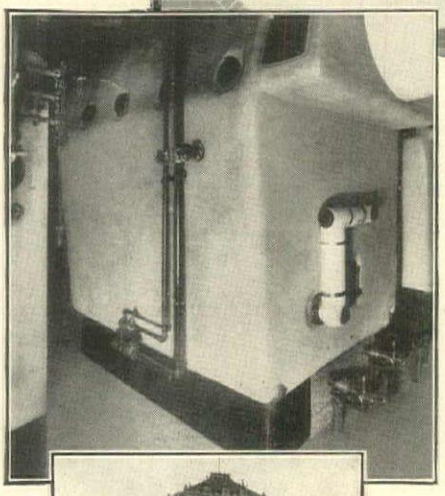
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THE PUBLISHERS' PAGE

IF "the Boss," "his Nibs," the "old Man" or any one of the affectionate, or otherwise nicknames by which the drafting room force designates the architect who employs them, will devote a few moments to careful examination of the admirably arranged Index that formed a part of our issue of December 20th, he will learn, and perhaps much to his surprise, that he has failed to avail himself of considerable valuable information, right at hand, that he has endeavored to get in other directions. The time-worn joke that no one reads an architectural journal is now obsolete. We recall that many years ago, we called on an architect of high reputation who specialized along certain lines of practice. Our object was to induce him to contribute an article that we felt sure would be very much worth while. His reply to our request was "What's the use; who reads an architectural journal?" So we went back to our desk and carefully prepared a harmless, but very inaccurate personal paragraph, citing this man as our source of authority. The day after the item appeared in THE AMERICAN ARCHITECT, we were called on the phone and asked by an irate man what we meant by such a statement. Our comeback was to ask him if he saw it himself in the issue. He indignantly replied, "Yes, and twenty people have called my attention to it." "So then," I asked him, "someone *does* read an architectural journal?" I heard a snicker, and at once asked, "Now, do I get that article?" "Come over," said he "and let's talk it over." I did get the article and it was so good that our English contemporaries reprinted it.

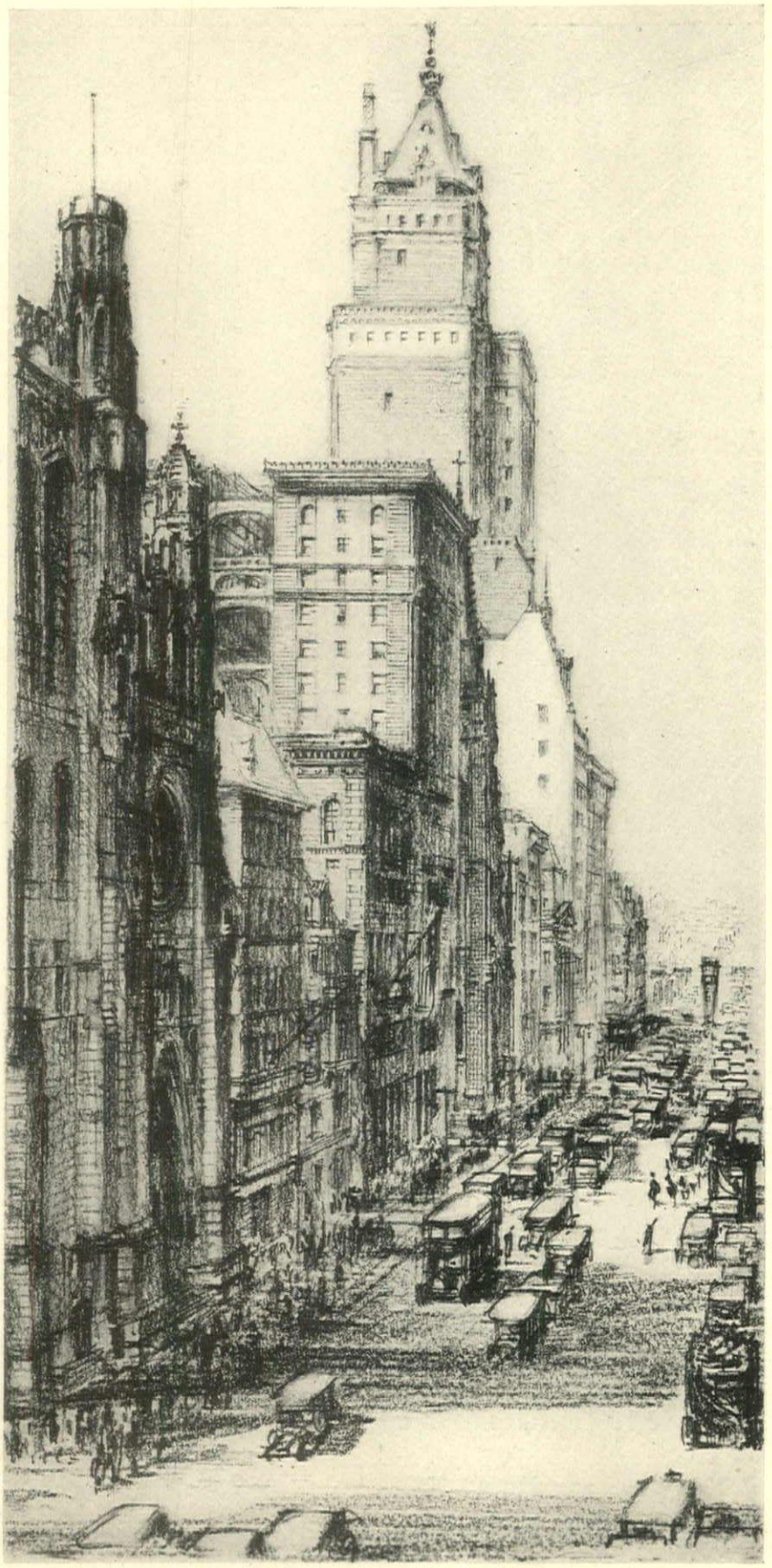
We suggest to the subscriber who has given little attention to his architectural journals, but has turned them over to his drafting room, that he look carefully over the Index in our issue of December 20th. His curiosity will undoubtedly be stimulated and he'll upset the whole office in a search for a particular issue or issues that have articles or series on topics on which he particularly desired to be posted. Our indexes in every instance are records of "past performances," and like any similar record, indicate the ability of those in editorial charge to keep abreast of the times. When we "pick a winner," whether a horse, an employee, or a stock, we base our judgment on past performance. While it is the custom of publishers to loudly proclaim, in advance, just what will be accomplished in the future, we want the present subscriber and the prospective one to judge us on what we have accomplished.

We shall not loudly proclaim our policy for 1928, further than to state that the editors and publishers of THE AMERICAN ARCHITECT, being practical and long trained men in their respective departments, will endeavor to make this journal so valuable to the profession of architecture as to command respect and insure support.

As to the treatment of indexes, we suggest that a file, marked Indexes, be started in the architect's office and that all indexes be carefully placed there. To illustrate, let us recount a daily experience. Every day, and many times our editorial department is asked over the phone if we have ever published a certain building or articles on certain topics. We are, of course, here to answer just such inquiries and are glad of every opportunity to be of service, but if the architect had his indexes filed, he would discover just when there was published the thing he wants to know about and by what journal. It may very often happen that what he wants to know is buried somewhere right in his own office.

Persons engaged in the profession of architecture are frequently described as being peculiar, endowed with mental processes that differ from their neighbors, are stated to be persons difficult to meet and know, and who have idiosyncrasies that set them apart from the rest of humanity. These opinions must be expressed by individuals who have occasionally encountered an architect who differs from the average person. As a matter of fact, architects are very human and possess at least the usual amount of human nature. Architects are often maligned by those with whom they have financial dealings, as being men of poor credit. The sense of obligation of architects as a profession is, we believe, as high as that of any other group, and if our own experiences are a criterion, their credit is higher than the average. A recent experience demonstrates this in at least one instance. In 1917 one of our subscribers was apparently unable to pay for his subscription to THE AMERICAN ARCHITECT. A final statement of his account brought no results. Recently, we received a check for payment of the account in full, pinned to the grayed and yellowed statement sent to him ten years ago. Persons who are sufficiently meticulous to retain bills of purchase for ten years and eventually pay them when their financial condition permits, are a rarity. We are proud that one of this type is a member of the architectural profession, and we sincerely believe there are many more.





LOOKING NORTH ON FIFTH AVENUE, NEW YORK, WITH ST. THOMAS' CHURCH IN FOREGROUND AND TOWER OF HECKSHER BUILDING IN BACKGROUND

FROM THE CRAYON SKETCH BY THEODORE DE POSTELS

THE AMERICAN ARCHITECT
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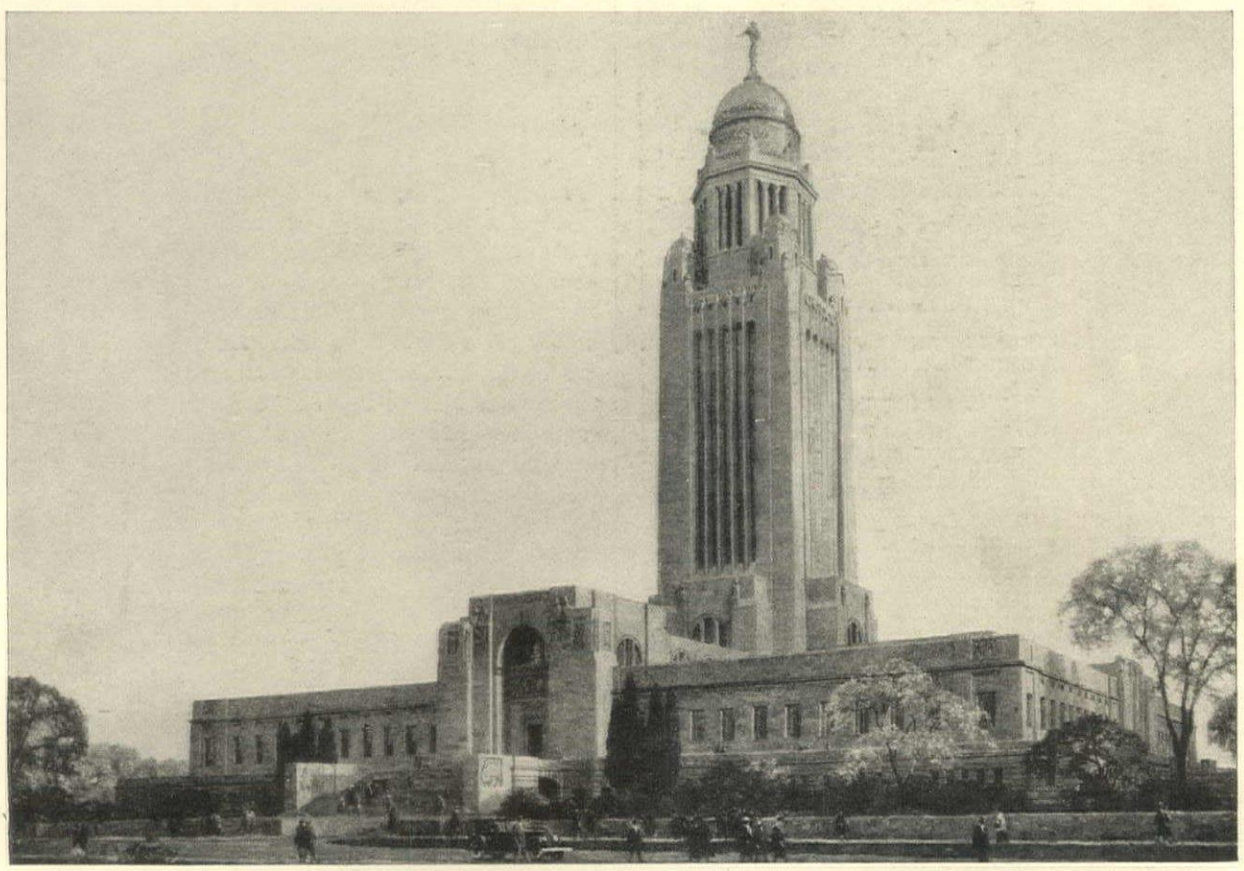
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AMERICAN ARCHITECTURE SINCE THE WAR

A Decade of Development

By C. H. Blackall, F. A. I. A.

TEN years ago the world was in the throes of the Great War. That conflict and the reconstruction period which immediately followed constitute a remarkable epoch in human development. At the beginning the United States was a debtor nation with very little part in world affairs. Today it is the richest country in the world, it is constantly adding to its wealth, and the opportunities within and without have multiplied to an extent which would have been inconceivable a generation ago. The changes which have come in the political, social and financial fabric of the country have been equally marked in the artistic and architectural development and have been accompanied by radical



STATE CAPITOL BUILDING, LINCOLN, NEBRASKA—BERTRAM GROSVENOR GOODHUE, ARCHITECT

Reprinted from The American Architect of March 5, 1927

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"THE TRIBUNE" BUILDING, CHICAGO, ILL.

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATED ARCHITECTS

Reprinted from The American Architect of October 5, 1925

changes in the scope, the magnitude and the character such as can hardly be appreciated even when studied in detail.

Let us consider first the change in the attitude of the public toward architecture. An architect is dependent on his clients for all of his expression. He cannot, like a painter, create a work of art and then exhibit it to the public, but he must first find someone who is willing to spend money on a chance that the architectural result may be worth while. But with the plenteous supply of money now available, we find, especially in New York City, a willingness on the part of our clients to spend to an extent which would have been called reckless extravagance in the early years of this century, but which now is accepted as a matter of course. There are numerous cases of purely commercial buildings in which hundreds of thousands of dollars have been expended just for beauty, and the public realizes as never before that beauty in architecture is an asset, that a good looking building, a successful architectural design rents better, sells better and wears better than one in which the artistic element is subordinate to the so-called practical requirements. This has vastly enlarged the field of the architect as well as increased his individual opportunities. When a client is willing to spend three or four hundred thousand dollars just for bronze finish of the entrance to an office building and is willing to have that work carried out not by the lowest bidder but by the highest, it shows a state of mind which is very promising for the artistic development of our calling. Mere expenditure of money, of course, is not the architect's aim, but without such expenditure we do not have the opportunities which we can see as possibilities, and though it is far from being a fact that all expensive buildings are good architecturally, it is true in many cases that the liberality of a client permitting the architect to expend money on work of pure beauty is repaid in increased dividends besides contributing to the real art fabric of the country.

The practice of architecture as a profession and the attitude of the architects themselves thereto have changed to meet the largely increased opportunities. Probably never before in the world's history have architects had the responsibility and the success that have marked the last decade. Probably nowhere else in the world has commercial architecture risen so high as an art, a business and science, and as most of this development is within the scope of one generation, it is inevitable that the theories of practice and the methods of turning out work in an architect's office have been modified very profoundly. It was not so very long ago that an architect in reputable practice was supposed to sit in his office calmly, or impatiently, waiting for a job to be handed him on a silver platter. Perhaps there are occasions like that still, but they are not sufficiently numerous to constitute a precedent. The bulk of the work which has been executed during the last ten or fifteen years lies in the categories of hotels, office buildings, theatres, warehouses, factories, business premises and garages. Probably ninety per cent of the work which comes to an architect's office, except domestic work, is in one or the other of these categories, and nearly all of the buildings of any importance which have been launched of late years have been what we call promoted jobs, that is to say, enterprises in which the control is by stock ownership, the money invested being represented either by mortgages or by preferred stock, neither of which has a voice in the management, the real ownership being held by the common stockholders who put no money in but have all the control. It has followed, then, that if an architect is to have his share of such work, his chance of success is measured to a certain extent by

his standing with the promoters, so that today in a very large measure the architect gets his big jobs first from the promoters; after that, from real estate dealers or bankers; after that, in a very small degree from parties holding property in trust; and last of all, from individual investors.

Now, what has been the effect of this condition on the practice of architecture? A few years ago an architect who was associated or mixed up in any way with a promoter was looked at askance by his financially less fortunate brethren. But whether we admit it or not, whether call it for good or for evil, the profession has been forced to admit that the promoter exists and we get the bulk of our commercial work from him and his brethren. Of course, this does not apply to the monumental work, to churches nor to private work, but often in these lines the new conditions have brought changes. Personally, the writer cannot feel that the change has been inimical to professional accomplishment. The very fact that we may be dealing with a promoter often means a better chance to express ourselves untrammeled, to do what we think is the right thing artistically and architecturally, than if we were at the caprice of a building committee, a trustee or an individual. Furthermore, when we consider that the buildings which would admittedly be called the best buildings in the country have been promoted jobs, in which the architects have won some of their best laurels, it seems only fair to assume the promotion system has turned out for the good of the profession rather than the evil. This is speaking simply from the artistic or architectural standpoint. From the standpoint of business, the new distributing system for jobs has been productive of a great deal of good. An architect no longer can trust to luck or to the fortuitous help of a contractor. If he is acting for a promoter, he must run his business in a businesslike manner, and when we consider the vast demands of the engineering side of a great building, it is readily appreciated how much more an architect must be on to his job than ever before, and how remarkably greater are the material responsibilities which are laid upon him. Responsibility is always good for a profession. We had none in the good old days, but can hardly admit we have too much now.

So that the architect today, if he is to do the work which pays him best in money, and which gives him the largest opportunities, has very close relations with the promoter, a condition which did not exist a generation ago. The corallary of that is that the architect is no longer a single individual —he is an organization, and we find that nearly all the offices which are doing the large work are no longer a one-man organization, but are rather a co-operative group, including those who specialize in the different departments of design and construction. There is usually in this organization one who is pre-eminently a designer. There should be also one who is pre-eminently a business man, but we think it fair to say that in nearly all of the larger offices every member of the firm is fundamentally an architect and views the whole problem from the architectural standpoint, which certainly is not a condition to cause any regret.



TELEPHONE BUILDING, SAN FRANCISCO, CALIF.

J. R. MILLER AND T. L. PFLUEGER, A. A. CANTIN, ASSOCIATED ARCHITECTS

Reprinted from The American Architect of March 20, 1926

Then as an inevitable result of the promotion system and the organization of the architectural group, there has appeared the drummer whose sole business is to go out and drum up work for his establishment. We have seen his activity appear in a number of cases. We have heard of him often. We meet him rarely, and on the whole, looking back over the last ten years, the writer would be inclined to say the drummer as a means of obtaining work for an architect has not been a success, that while we all of us are glad to follow any lead which promises adequate rewards, we seldom get a

job that way, and it is the architects who are on the fringe, who have no large ability of their own and have to hire their ideas, that are most prone to try this method. It would have been frowned on as unprofessional a few years ago. Personally, I do not like it and I do not think it pays, nor can I feel that it is a practice which has any real influence on the profession one way or the other.

Fifteen or twenty years ago there was a feeling very generally expressed that architects should be very closely related to the actual building, and if we are correctly informed, Mr. Flagg was one of those in New York who actually had a Building Department as an adjunct of the office and acted as the master builder. This was, in a sense, a reversion to the medieval conception of the architect. It was frowned on, as all changes are, but it had its decidedly good points. It did not last long. I do not know of a single architect today who favors it, or tries to avail himself of its possibilities, but while it endured, it did bring the architect into closer touch with his work, make him appreciate more fully the builder's side of the problem and in the long run made him a better architect, both in a practical and in an architectural sense. It does not pay financially for the one very reason that the kind of temperament which might make an architect good in his profession, might drive him on to the rocks as a builder, and conversely the builder's point of view in these days is essentially different from the architect's, so that while it has served its purpose and while for a few years it seemed as if other architects were following Mr. Flagg's lead, it has seemed to have entirely died out since the war.

We used to hear a good deal about the invasion of the engineer in the field of the architect. It is not easy to draw sure deductions from one's own generation, but looking back over the past decade, it would seem as if at no time was the architect so pre-eminently a leader in all kinds of operations, nor so thoroughly the master of the engineering sides of his profession as he has been in these years. Our engineering friends may claim a large share in the evolution of the skyscraper, but the engineering problems after all which are concerned in even the mightiest skyscraper are so elemental and straightforward that there is nothing mysterious about them, but it would seem as if rather the architects have invaded the engineering field, doing dams, bridges, mills, factories, etc., whereas only a few years ago this work was confined almost entirely to engineers. On the other hand, we do not find many engineers doing purely architectural work. There are a few great aggregations like Stone & Webster and Lockwood, Greene & Company, who started out as business organizations and have gradually added department after department, including a full fledged architectural department, but the writer cannot see in their work any menace to the opportunities of the architect—rather it is the other way. Firms like these make business and we get our full share of it.



BUILDING FOR AMERICAN RADIATOR COMPANY, NEW YORK

RAYMOND M. HOOD, ARCHITECT

Reprinted from The American Architect of November 19, 1924

Then there is a certain amount of building in which the architect may be both promoter and actual owner. In fact, there have been a number of cases of this kind. Here, again, a practice which might have been frowned on once, turned out in some cases at least to be a source of benefit to the architect and his client. An architect who is building for himself and has to face the immediate consequences of his own acts will sometimes get more real valuable experience out of one building which he tries to promote, finance and administer than he

would out of a dozen buildings which are brought to him in the course of his practice. The fact that many of these buildings do not pay at all and the architect loses money by them is, perhaps, a salutary experience, not less valuable than the managerial opportunities of which he avails himself. It has come into the practice of architecture that the architect may be in this double capacity when he is serving himself, and I am inclined to believe it has come to stay to a certain extent and will work out for good rather than for evil.

Let us now consider what has been the output as a result of these changed conditions.

There are types of buildings which have developed so much in the last decade that they almost may be called new branches of architectural activity. It is only a few years ago that the sole example of a large stadium was that which had been built by McKim, Mead & White for Harvard University, but in the past decade the number of stadia has increased until nearly every large city and many cities of moderate size have places of public amusement of this sort which are carried out to an extent which rivals that of the old Roman amphitheatres. An audience of 40,000 was spoken of with bated breath twenty years ago. Today we think nothing of an audience running up to 100,000, and these are not simply gambles of promoters, but are being put up also by municipalities, by many of the universities and in some cases by private initiative, as they have proven uniformly financially satisfactory. It is practically a new type of building and the precedent therefor has to grow with the demand. In seating arrangement we have not gotten very far away from the type of the Roman Coliseum, but in structures like the Yale Bowl, the only resemblance to the Roman prototype is in the oval plan and in the tiers of seats. It is essentially a new problem and has been met on the whole in a very satisfactory manner and with sufficient regard for architectural possibilities to rank it as one of the achievements of the past decade.



WOOLWORTH BUILDING, NEW YORK

CASS GILBERT, ARCHITECT

Reprinted from The American Architect of March 26, 1913

A type of specialized architecture has been offered by the professional buildings which are beginning to appear in Chicago, New York, St. Louis, San Francisco, Philadelphia and Cleveland and will find echoes elsewhere. These are buildings erected exclusively for practitioners of one profession, such as dentists, or doctors, and differ from the ordinary office building in that they involve new problems, ranking them in certain instances with hospitals. Architecturally, on the exterior there has not been developed a type of characteristic appearance, but possibilities are offered for the coming generations to solve the problem of the professional building so it will be as characteristic as the stadia or our theatres.

Another highly developed type which has sprung into place within barely more than ten years is the metropolitan moving picture house. There is really nothing in past architectural history which serves as a prototype for such theatres as the Paramount in New York, the Metropolitan in Boston or the Chicago Theatre in Chicago. Money apparently is no consideration whatever, and the architect who can be most lavish in his decoration, most magnificent in his scheme, stands the best chance of repeating his efforts and winning recognition. The motion picture has made it possible to cater to enormous audiences two, three and four times a day, and by the combination of interests, overhead expenses have been kept within bounds so that the profits which would have been impossible for a small theatre, or with independent units, become very large when operated through one of the mighty chain theatres. A few years ago a rental of $50,000 a year for a theatre seating 1,500 to 1,800 people was considered high. This was on the

basis of about $30 a seat. Today the large houses can take care of 6,000, and a rental of as high as $80 a seat is paid in some cases, with profit to the theatre and without risk to the owners. One of the recent metropolitan motion picture houses was reported to have been sold for $14,000,000 in cash. In the light of such figures a difference of half a million more or less in the cost of the house when expended in more elaborate fittings or finer workmanship, seems justified and gives to the architect



SHELTON HOTEL, NEW YORK

ARTHUR LOOMIS HARMON, ARCHITECT

Reprinted from The American Architect of February 14, 1923

an opportunity which would have been otherwise impossible. It is an interesting fact in connection with these large amusement palaces,—for they are surely that,—that the architects who have made the most conspicuous successes in designing them have not been men who by their architectural achievements elsewhere would be classed at the head of their profession. Rather they are the younger men who have grown up and specialized in this particular line and have been able to capture the good-will of the film magnates and give them what they and the public want. The leaders of the profession for some reason have hardly ever had a chance to do these large theatres, though there have been numerous cases of the best of the talent being employed for the smaller houses, such as the extremely successful Eastman Theatre at Rochester, designed by McKim, Mead & White. Nor is the choice of the architect for these picture houses a result of willingness to work cheaply. On the contrary, there never has been any set of clients who were more lavish in everything which conduces to the best results than the moving picture companies. The fact that these houses are very largely controlled by people with very little artistic expression, often alien in spirit to American art and progress and solicitous primarily to catch the fickle public, is responsible in many cases for some of the outrageous atrocities which have been perpetrated in the name of art, but considering that they are a direct appeal to the public, and to a public also whose intelligence is none too high on the average, and that the avowed purpose of building these theatres is to make money and not to advance art, we have reason for a great deal of comfort that even at their worst the moving pictures have contributed so much to our national architecture.

There are several types of picture houses which are unique. California has led to a very considerable extent. The Grauman Theatre in Los Angeles, carried out in Egyptian style, with some of the decoration applied directly to the concrete construction and the whole elaborated in a most dazzling manner, and perfectly consistent throughout, is one of the most successful houses of this sort. The new Grauman Theatre in the Chinese style in Hollywood is also extremely interesting in every way and quite unconventional. Then there has been a number of theatres erected in what has been designated the outdoor style in which the interior of the theatre is made to give the effect of being in a garden, or public square, looking out from the square at the buildings simulated on the side walls, with a blue star-studded sky overhead. Such a theatre is very pleasant to most people. It permits of plays of light and color which are extremely fascinating, and some of the houses so designed are exceedingly well thought out.

Of the metropolitan theatres the Roxy in New York, by Walter W. Ahlschlager, is well worthy of careful study. It is the last word in elaboration —indeed, it could easily be called overdone—if we forget that in a problem of this kind the accent must be emphasized and that the appeal to the sense through the architecture permits of an elaboration which would be wholly out of place in any other architectural design. Incidentally, the plan of Roxy's theatre and the easy approach led up through the main entrance by means of clever color and lighting effects to the magnificence of the auditorium itself, constitute a whole which is really a creation in architecture, however much we may differ in detail on matters of taste. After all, architecture is not a fixed science, and especially with the moving picture houses it is a case of effect rather than of reason, and all the old rules about decoration and interior fall by the way when we try to say why these theatres are so successful.

The motion picture house has cut very seriously into the field of the so-called legitimate theatre, without, however, diminishing the number of new houses which appear in the large cities every year. One of the most recent and striking of these houses is the Ziegfeld in New York which was designed by Urban, who though an architect by training, had won his reputation as a scene-painter and decorator. The plan is an oval and the whole interior is egg-shape, both as to dome and walls, the decoration consisting of a continuous painting over the whole surface, walls and ceilings, a network of vines and leaves with large sprawling figures on a very large scale appearing at intervals; a very bold, original scheme of decoration, but one which seems more fittingly adapted to moving picture houses than to a regular theatre. The same architect in conjunction with Mr. Morris has been commissioned to design the new Opera House in New York, and the artistic world will await with apprehension what the outcome may be.

There have been also many smaller, intimate theatres built, which are classed as the community or guild theatres, some of which are extremely well planned, carefully and soberly decorated and well adapted to their purpose, notably the house of the Theatre Guild in New York and the Pasadena Playhouse, the latter of which is unconventional and very well adapted to its purpose and at the same time a very interesting piece of design.

The changes which have come about in the past decade have not been without their great influence on public buildings and even domestic work, though in these lines there has been a development rather than a change, and no strikingly new lines of thought or expression have shown themselves. But even in monumental work we find a certain reflection of the liberty and freedom of thought which is so marked a feature in what we would call the promoted work. The steady current of work which supplies the cash and makes the large office pay is the promoted work,—theatres, office buildings and hotels. The architect who can at the same time venture into the field of monumental work finds himself a great deal better off than if he did not have the promoted work to fall back on. It is doubtful, for instance, if the Nebraska State Capitol would ever have been designed as it was, much less built, if the architect had not had a preliminary training and a chance to try his wings and let his fancy soar in the promoted work, where the liberty given him was a great deal more than is usually accredited to the case of a State Capitol. The fact that the architect has so much large work now enables him to speak authoritatively even on matters of religious art, the highest prize of the profession. Mr. Cram is doing the New York cathedral, and doing it most excellently. He is also not averse at least to a skyscraper, nor to the advantages of association with a promoter, and while he may not agree with me, I feel it is fair to say that he is freer, more independent, more logical and more constructive in his religious work very largely because of his experience along commercial lines.

In the other conventional established lines of work there is less to be recorded in the way of originality. Our hotels are perhaps larger than before the war, but certainly they are no better. California has developed a very marked Spanish-



Photo by Wurts Bros.

HECKSCHER BUILDING, NEW YORK

WARREN & WETMORE, ARCHITECTS

American type in a number of its public buildings, and the recent eruption of building activities in Florida threatened for a while to upset many of our ideas of how a hotel or a private dwelling should be designed, but on the whole there has been very little change in these lines. In private work we find a group of very serious, able architects, like Gregory and Mellor, Meigs & Howe, doing most excellent work in a free, intimate style which cannot be said to be copied from anyone, but is recognizable as thoroughly American in its antecedents and application, characterized very largely by a consideration for wall surfaces finished in rough plaster and for a concentration of finely wrought out details about doors and windows. In religious architecture we are seeing the very happy culmination of the years of waiting for the Cathe-

dral of St. John the Divine, and in Washington the Catholics and the Episcopalians are both building very ambitious cathedrals that vie with Old World stuff both in magnitude and in elaboration of detail, but these are not of the newer architecture so much as applications of the older principles with



OHIO BELL TELEPHONE COMPANY'S BUILDING, CLEVELAND, OHIO

THE HUBBELL & BENES COMPANY, ARCHITECTS

Reprinted from The American Architect of September 20, 1927

which we were familiar before the war so enlarged our horizon. The one great outstanding change which has come about in American architecture is in the treatment of the skyscraper. In that domain American architecture has achieved its most striking success. It is one of the most surprising developments that the world has ever seen, not only for the originality of the architectural motives which are employed, but also for the rapidity with which the ideas have spread and completely changed the ideals of what constitutes a modern building. The writer remembers very vividly a convention of The American Institute of Architects held in Pittsburgh in 1899, when the problem of the modern skyscraper was discussed. Before that period the accepted design for a tall building was properly a series of stories piled one upon another, each story with its order, cornice and base. The building of the National Surety Company by Bruce Price struck a new note when he disregarded stories as such and treated the windows as mere incidents in the wall surface, and from then on the most advanced idea regarding a skyscraper was that it should have a very marked base, a long stretch of plain plinth, so to speak, and a crowning cornice, the whole somewhat on the idea of a column. When the skyscraper reached 20 stories and more, such a division was impossible, for no cornice on a 20-story building could be proportioned to the mass of the whole without being absurdly out of scale. No real advance was made in the designing of tall buildings until just after the Great War. George B. Ford came back from Europe with some very clear ideas of what a modern city should be. The opportunity presented itself just right, and he was able to work out some of his ideas in as-



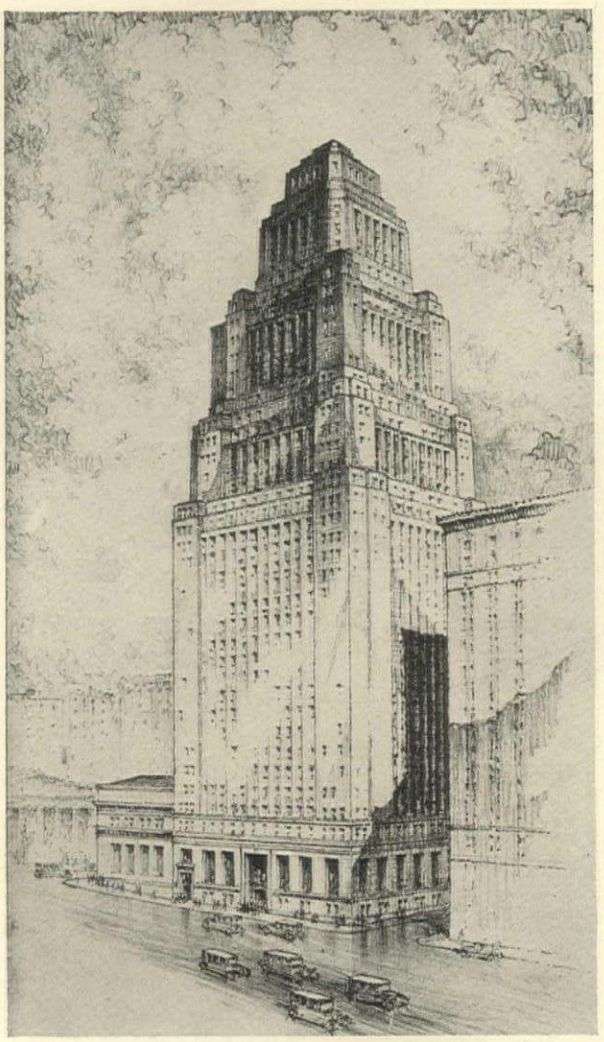
EVENING POST BUILDING, NEW YORK

HORACE TRUMBAUER, ARCHITECT

Reprinted from The American Architect of July 5, 1926

sociation with others who were equally interested in the problem, and the result was the New York Zoning Law of 1916, which was the first step toward the new scheme of design for city buildings. The keynote of the whole new movement is the step-back principle, which has come to be so well known by so many brilliant successes that it

needs no description. There is nothing new about this. Exactly such construction was used for the Tower of Babel, for the Hanging Gardens of Babylon, and in more recent times we have had many cases where buildings have diminished in areas as they grew in height. John M. Carrère formulated a scheme for New York buildings which was partially carried out and which was attempted in a few cities. His idea was that a building should be restricted in its outside dimensions so as to come within the limits of a plane carried up from the opposite side of the street at an angle of about 20 degrees, allowing a straight frontage on the street line of a certain determined amount and successive setbacks beyond it. But the real application of the pyramid idea was in New York



BUILDING FOR EQUITABLE TRUST COMPANY, NEW YORK

TROWBRIDGE & LIVINGSTON, ARCHITECTS

City after the enactment of the existing Zoning Law, and this law had at once a determining effect on the aspect of the buildings and the skyline of the city.

Another occurrence contributed very much to the development of the idea. About 1922 *The Chicago Tribune* instituted a competition for its new building. The competition was widely advertised and attracted artists from all over the world, and among them a design was submitted by Saarinen, the Finnish architect, which employed



BARCLAY-VESEY TELEPHONE BUILDING, NEW YORK

McKENZIE, VOORHEES & GMELIN, ARCHITECTS

Reprinted from The American Architect of November 20, 1926

the new principle in a very convincing manner. His design was placed second, John Mead Howells and Raymond M. Hood winning the competition with a straight shaft set back only very slightly in the upper part, but Mr. Saarinen's design was a distinct advance toward the present step-back construction.

About the same time also Mr. Goodhue worked out the design for the Nebraska State Capitol in which he embodied some of the most advanced ideas which have found favor in modern buildings, and in many respects it is fair to ascribe a very considerable amount of the credit for the way buildings are designed today in this country to Mr. Saarinen and to Mr. Goodhue.

The mere setting back, however, is not the whole

story. The building of fifteen or twenty years ago would have belt courses, a marked cornice and probably some kind of a base. The building of today has neither. The two characteristics of the tall buildings of New York and their imitators all over the country are their absence of string courses and horizontal members generally, crowning members and base, and the substitution therefor of marked vertical lines, a serrated or broken-up skyline and a treatment of the building in mass by setbacks and projections. These two features, plain wall surfaces and the setback, are what mark the American architecture of today as applied to tall buildings, and they constitute a distinct innovation, one might almost say a break, in the tradition regarding such structures. It is interesting to note that this absence of cornices, the treatment of vertical lines and the mass design are also features of



SOUTHWESTERN BELL TELEPHONE BUILDING, ST. LOUIS, MO.

MAURAN, RUSSELL & CROWELL, ARCHITECTS

the very oldest and most primitive buildings, such as the Assyrian and nearer at home, the Mayan.

One of the earliest buildings in which the principle of pyramiding by setbacks was carried out was the Heckscher Building on upper Fifth Avenue, by Warren & Wetmore, in 1921, a very interesting grouping in mass and a simple, straightforward even if somewhat elaborate treatment in detail. I give the dates only approximately. Then in close succession followed the American Radiator Company's building in 1925, one of the most daring departures from precedent that architectural history has ever seen. The designer, Mr. Hood, conceived the idea of treating the building as if it were like one huge cinder, incandescent at the terminals. He also combined with it the setback fea-



STANDARD OIL BUILDING, NEW YORK

CARRÈRE & HASTINGS AND SHREVE, LAMB & BLAKE, ARCHITECTS

Reprinted from The American Architect of January 14, 1925

ture in the upper part and accented the vertical lines, the window fading into the dark mass, but the striking innovation was in building a tall office building entirely in black brick and terra cotta and crowning the top with a profusion of gold ornament applied directly to the structural material. The result is one of the most interesting buildings in this country and one which combines in itself practically all of the features which have been so widely imitated elsewhere. It is essentially a building designed in color in mass with accents of gold, and anything more different from the conventional ideas which have for centuries reigned in architectural circles could hardly be imagined. It is to be doubted if any country could have produced a building of this kind in so short a time and so completely at variance with its own traditions and with that of its neighbors.

About the same time was the 35-story Hotel

Shelton, by Arthur Loomis Harmon, which is a study in planes and mass, handled with the utmost skill so that from every point of view the building is harmonious and composes well, something which is by no means the rule with all the tall buildings in New York. In the Shelton the structure is of a light brick and the designer played with his material, used different tones, rough and smooth, marked some of the vertical lines with slightly projecting brick, breaking the bond at intervals, and succeeded in giving a real texture to the surface which is a delight to the eye without in anywise detracting from the dignity of the mass. Then the detail, which of itself amounts to a great deal, though in reference to the mass of the building is slight, is very well handled in Byzantine style with most excellent carving carried out in limestone. A very successful building in every way, and one of the best types of the newer style of design for skyscrapers.

Slightly preceding this building was the Standard Oil Building on lower Broadway, by Carrère & Hastings and Shreve, Lamb & Blake, in which very pronounced difficulties of site and irregularities of outline were cleverly met and the forty more stories piled up in a manner which is extremely imposing. Here the mass counted for nearly everything. Windows are mere incidents in the wall. The detail is wholly subordinated and the material is lost in the general effect. In the Cunard Building, which was built a little earlier by Benjamin Morris, there is not a very decided breaking away from precedent on the exterior, but the interior has a magnificent counting room for the Steamship Company carried out with a domed ceiling somewhat after the Villa Madama style, but with individuality and a most charmingly successful decorative effect. Then followed the San Francisco Telephone Building by J. R. Miller, T. L. Pflueger and A. A. Cantin, in 1926, the Cleveland Telephone Building by The Hubbell & Benes Company in 1927, and the Barclay Street Telephone Building in New York by McKenzie, Voorhees & Gmelin, in 1927, three structures which deserve to rank among the great productions of the period, all of them in a similar style as far as relates to mass and treatment in plan—all of them very successfully co-ordinated in all their parts—satisfactory in color as well as in mass—and all of them handled in detail in a way which is most strikingly original as compared with anything that has been produced anywhere else in the world for the last few decades. Indeed these buildings are what can be called the last word in architectural development and are so totally different in conception and in manner of carrying out that they cannot be compared with anything that preceded them except in their evident appreciation of the problems involved and their frank, direct manner of meeting the same. The *Evening Post* Building in New York by Horace Trumbauer is also another noteworthy example of this type of building.

The list might be extended indefinitely. There is an increasing number of tall buildings of this type rapidly approaching completion in all our large cities, which exemplify this most remarkable development of architecture, a development such as the world has never seen before and of which we cannot justly presage the end. When one remembers that the Metropolitan Tower dates only from 1909, the Municipal Building from 1910, the Woolworth Building from only 1913, the Bush Terminal on 42nd Street from 1917, and that these buildings are in one way out of date already as far as the scheme of design is concerned, and when one realizes that all these changes in the designing of the skyscraper have come practically within less than ten years, one begins to appreciate how rapidly we have moved since the war and how astounding the growth has been. And looking back at such buildings as the Shelton, or the Barclay, or the American Radiator and seeing how this style has taken all over the country, not half-heartedly but altogether and accepted as the typical American treatment today, the wonder is not that it has come as it has, but rather that it did not come long ago and that the first initiative suggested by men like Carrère or Goodhue was so slow in taking effect on the profession. We cannot say whether or not this new style has come to stay. Undoubtedly there will be further developments of which we can only dream, but certainly it has meant a tremendous boon to the whole profession and the public as well, and all who have to do with building design or construction have profited by this newest of architectural manifestations.





MODERN FIGURE SYMBOLIC OF MUSIC

VICTOR FRISCH, SCULPTOR

EDITORIAL COMMENT

ONE of the most striking characteristics of modern architecture in this country is the placing of emphasis on vertical lines. The idea was first brought prominently to the attention of American architects by a member of the profession in Europe who saw in its application to our skyscrapers a logical solution of our peculiar problem. Do not misunderstand us in the use of the word "modern." By it, we mean living, alive, of today—and not eccentric, bizarre, different merely for the sake of being different, as some would interpret the word. Living architecture means honesty in design, expressed in materials and methods at hand. During the ensuing year, THE AMERICAN ARCHITECT will devote its pages more fully to recording the progress of modern or living architecture in this country. Its editors believe that the magazine will be of far greater value to the profession if it gives recognition to the efforts of progressive architects in creating designs which reflect American ideals of today. In other words, THE AMERICAN ARCHITECT hopes to keep abreast with the times. The pages of this magazine, during its fifty-two years of service, faithfully record the history of architecture in this country. Yet during that entire half-century the changes have been gradual, and it is only in comparing the work of one year with that of another at least ten or fifteen years before or after that we see any real marked difference. But we stand on the threshold of a new era today. Nineteen twenty-eight gives promise of being a milestone in the history of American architecture. To some, the radical changes which have already appeared are a shock. There are those who claim that the modern tendencies are only a fad and must not be taken seriously. They go so far as to express the hope that posterity will not even know that such things were the fruits of our age. The editors of this journal take a very different stand. They claim that such ideas as these hinder progress and prevent the development of originality and creative ability. THE AMERICAN ARCHITECT intends to do what it can to assist in the development of progressive ideas of merit. At such a time as this, the ideas of modern expression created by an architect in one part of the country are eagerly sought by those in other localities. The magazine truly reflecting the work of men in all sections can be a most valuable means of inspiration. It would seem that that magazine which recognizes the value to the profession of recording modern tendencies in various localities of the country serves its readers best. In that way, and in that way only, the magazine becomes, as it should, a journal of current news. We are often too free to criticize the work of architects in other localities than our own without fully understanding the conditions of their problems. At a glance, we say that the design of a building is good or bad architecture. We too often use the expression that a building is lacking in "beauty." What is beauty? Is it not merely taste? A building which one may think beautiful may be considered atrocious by another. But architecture, as an expression of prevailing social, economic and intellectual conditions in materials at hand, is the same from one end of the world to the other. We should criticize architecture only when understanding the conditions of the locality in and under which the building is designed and erected. The social and economic conditions in small communities are generally less developed than in the metropolitan districts and the standards of architecture are affected proportionately. In fact, prevailing conditions have such a decided effect on architectural design that it is often unwise for an architect practicing in a metropolitan district to attempt to design a building to be erected in some small town. The building may at once appear out of place and result in severe criticism of either the design in question or of other buildings of the town, designed by local architects, which may actually better express the conditions of the locality. On the other hand, the effect of such a building may tend to raise the local standards, resulting in a finer expression of architecture throughout the entire section.

Let us, then, make a new year resolution to be broad and tolerant. Let us not be too harsh in our criticisms and let us encourage the development of ideas which have as their foundation the fundamental principles of architecture. If 1928 is to be a happy year for architecture, as we so confidently expect it to be, it will present opportunities to the architectural profession which will almost surely result in it being a happy year for those who grasp them.

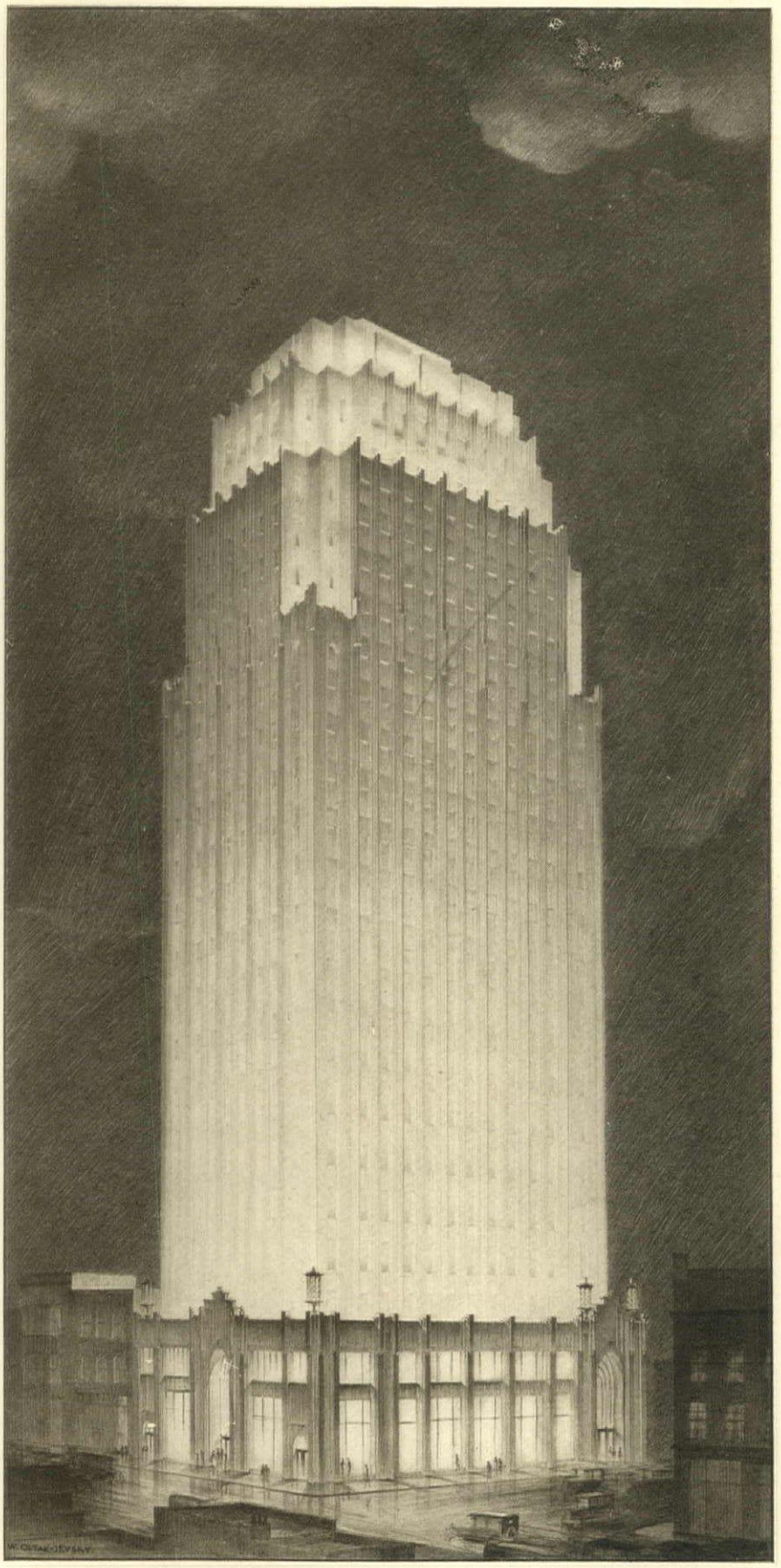
CRITICISM of the plans and specifications prepared by architects and by engineers upon which competitive and binding proposals are desired is not confined to any one locality. Inadequate and inaccurate plans and vague specifications including the old familiar "blanket" clauses have long been a source of annoyance to many members of the architectural profession, as well as to the contrac-

tors who are required to submit bids upon documents of this character. As might be expected, the most vigorous complaints have emanated from contractors regarding this condition which is not an easy one to remedy. Advancement in methods employed in architectural schools have tended to help the situation, but along with this there has been an increasing complexity in the building industry and the entering into private practice of young men of perhaps insufficient experience to retard the progress that might otherwise be expected. It should be noted that in including inexperienced men among the factors that are responsible, we used the word "perhaps." We are not so sure that this is a very large and important item. We do know that one of the principal causes of this highly unsatisfactory condition existing in the building industry is due to that small group of men that exist in every industry. This group is made up of two classes. One includes those who lack the knowledge that entitles them to full admittance in their profession or work. State registration laws intended to help this situation are not stringent enough to have marked effect on the question at issue. The second class comprises those who undertake to work for less than what others know is a minimum amount of money required to produce a satisfactory result. Having taken the work at too low a price they endeavor to avoid financial loss or to increase their profits by slighting the work or to use a common expression, "get by" with as little labor as possible. Let us eliminate from discussion those who are deliberately dishonest. In the building industry we find contractors who neglect to do what they know, or should know, ought to be done in the construction of a building, who fail to follow plans and details, and who are not above doing less than they have contracted to do. This is one reason why architects are employed to supervise the construction of buildings they have designed. But the existence of an analogous condition in the contracting field, does not excuse the often complained about condition with regard to improperly prepared architectural documents.

Recognition of this matter by the building industry in Boston has resulted in the establishing of a Board of Reference by the Boston Society of Architects, in co-operation with the Boston Building Congress and the Boston Society of Civil Engineers. About one year ago more than fifty quotations from specifications and plans current at that time were brought to the attention of the above organization. Criticisms mainly related to vagueness or insufficiency of information in documents submitted to bidders. A Joint Committee was organized to investigate existing conditions and to make a report with recommendations. As a result of the work of this committee, the Boston Society of Architects decided that to deal properly with the situation, a permanent board should be set up by the society in co-operation with other interested organizations. This was done with the belief that if such a board considered criticisms, used its influence to adjust cases, and developed minimum standards to be observed in the preparation of plans and specifications the makers of plans and specifications would have a clearer understanding of the importance of presenting their problems with fairness, precision and definiteness and co-operate in accomplishing this end.

The Board is composed of twelve members; five selected by the Boston Society of Architects, five by the Boston Building Congress, and two by the Boston Society of Civil Engineers. The procedure of the Board is understood to be somewhat as follows: Whenever a contractor competitively bidding on plans and specifications, discovers requirements which, in his opinion, are unfair as to general conditions and guarantees or inadequate explanations, he is invited to submit the matter to the Board before the competitive proposals are handed in. If the criticism is held to be justified, the matter will be called to the attention of the maker of the plans and specifications. If the criticisms are not satisfactorily answered, he will be asked to amend them or issue information to cover the omissions or defects. If amendments cannot be made due to lack of time, but assurance is given that hereafter such inadequacies will not occur in his work, the Board will consider the case closed. If the maker of the plans and specifications refuses to acknowledge the justice of the criticism and to correct them in future work, the Board will then make a formal report on the case and file copies with the proper offices of the Boston Society of Architects, the Boston Building Congress and the Boston Society of Civil Engineers. The cases considered will be used as a basis upon which to formulate a code of practice. The Board has no intention of intervening between architects or owners and contractors after the contracts have been awarded, or, in other words, of acting as arbitrators.

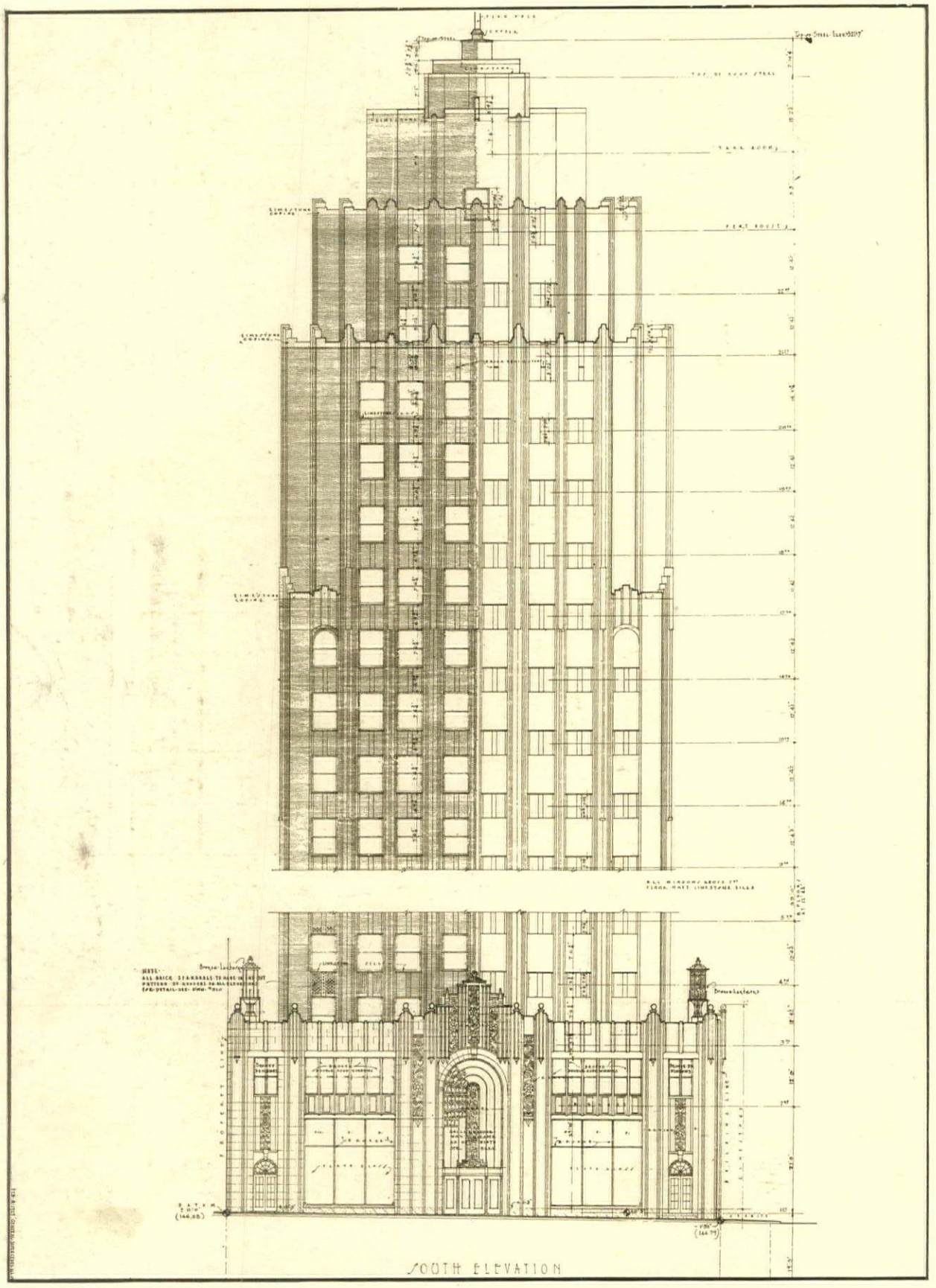
In the past, attempts to provide a means for improving incomplete plans and indefinite specifications have been without marked results. The architects in Boston have agreed that the principle involved should be supported. While the actual power of the Board of Reference, as in the case of any similar board or committee, is limited, the real power behind the Board is public opinion. Organized opinion has in the past proven effective and we shall be very much interested in learning, after the Board of Reference has functioned a sufficient period of time, whether the steps initiated by the Boston Society of Architects in co-operation with the other interested bodies will prove effective where other methods have failed.



BUILDING FOR PENNSYLVANIA POWER & LIGHT COMPANY, ALLENTOWN, PA.

HELMLE, CORBETT & HARRISON, ARCHITECTS

(See detail drawing on back)



FRONT ELEVATION, BUILDING FOR PENNSYLVANIA POWER & LIGHT COMPANY, ALLENTOWN, PA.

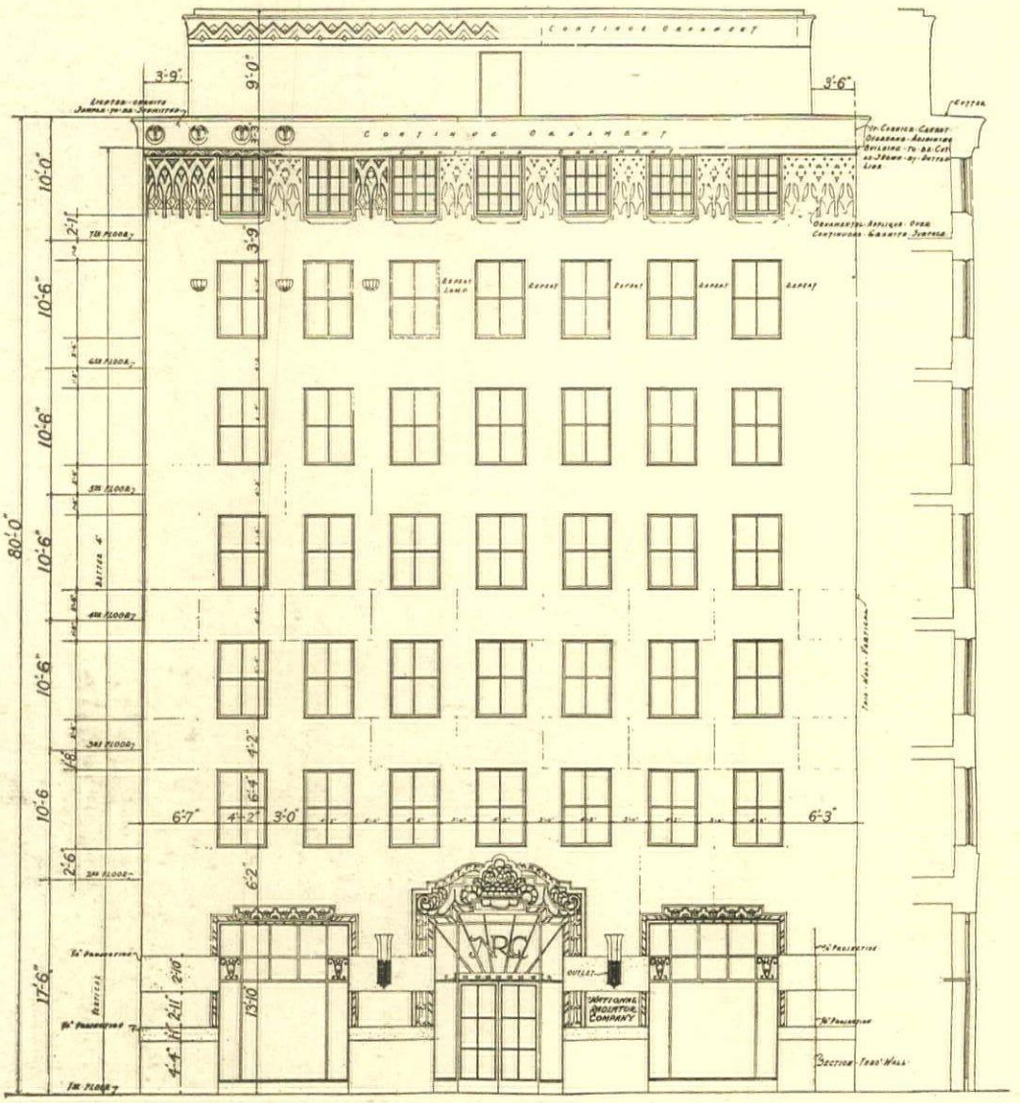
HELMLE, CORBETT & HARRISON, ARCHITECTS



BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT

(See detail drawing on back)

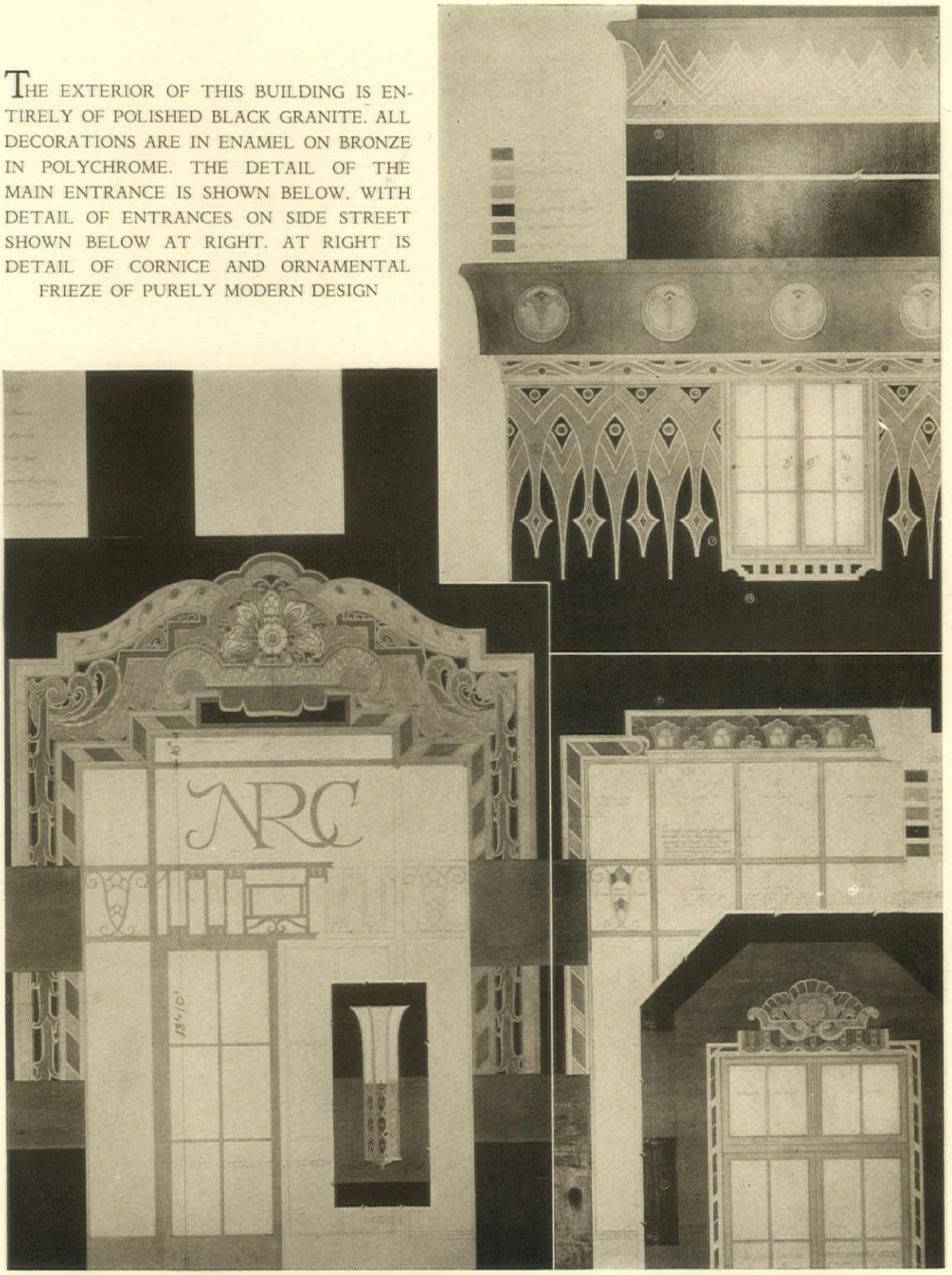


ELEVATION OF FRONT—SCALE: 1/16″=ONE FOOT

BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT

THE EXTERIOR OF THIS BUILDING IS ENTIRELY OF POLISHED BLACK GRANITE. ALL DECORATIONS ARE IN ENAMEL ON BRONZE IN POLYCHROME. THE DETAIL OF THE MAIN ENTRANCE IS SHOWN BELOW, WITH DETAIL OF ENTRANCES ON SIDE STREET SHOWN BELOW AT RIGHT. AT RIGHT IS DETAIL OF CORNICE AND ORNAMENTAL FRIEZE OF PURELY MODERN DESIGN



ORNAMENTAL DETAILS, REPRODUCED TO SCALE ONE-QUARTER INCH

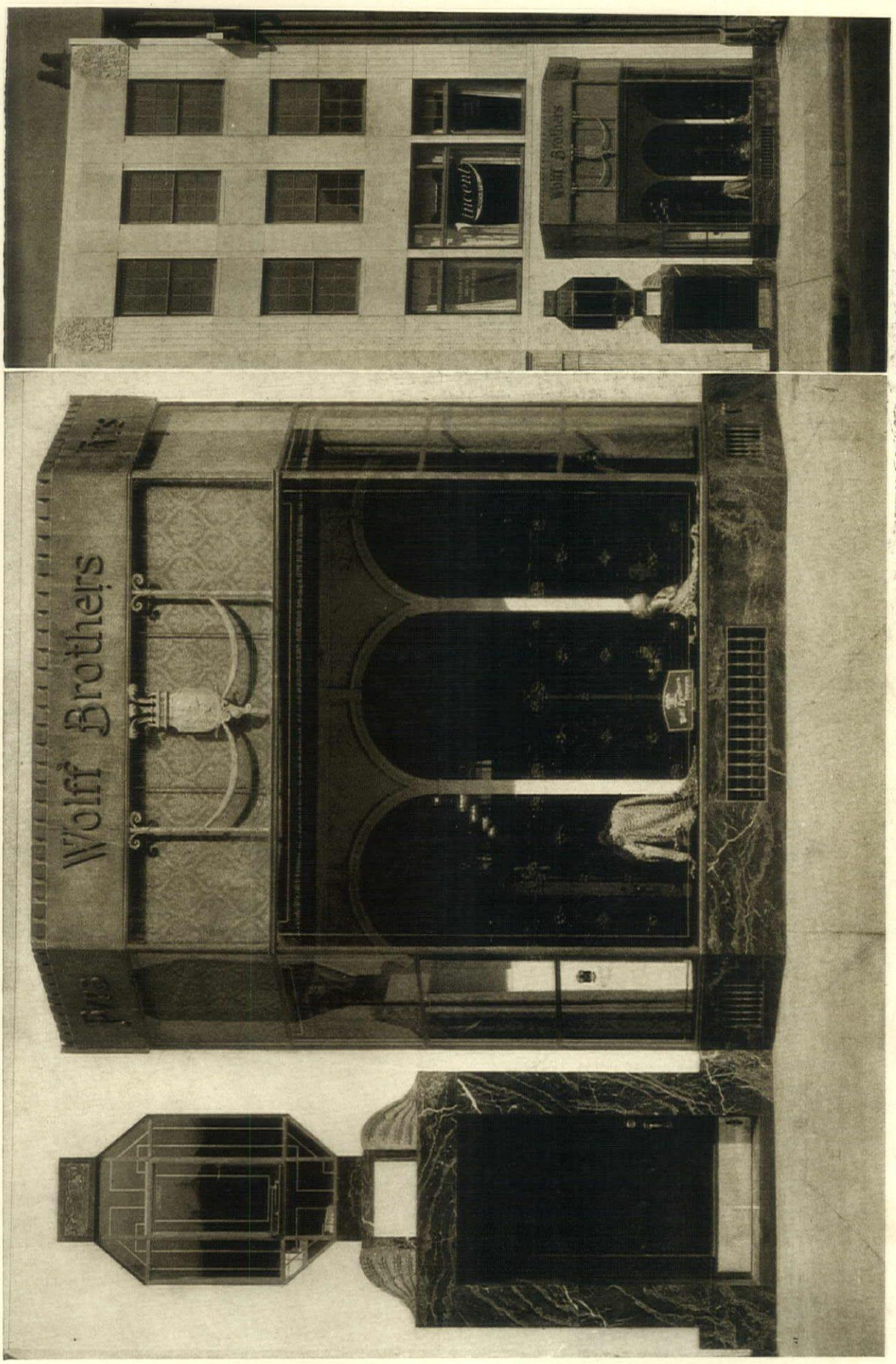
BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT



PROPOSED DECORATIVE TREATMENT OF COLUMNS IN LOBBY OF A MODERN OPERA HOUSE: THE FIGURES REPRESENT CHARACTERS OF WAGNER OPERAS: OTHER GROUPS ARE SUGGESTIVE OF THE WORKS OF OTHER COMPOSERS

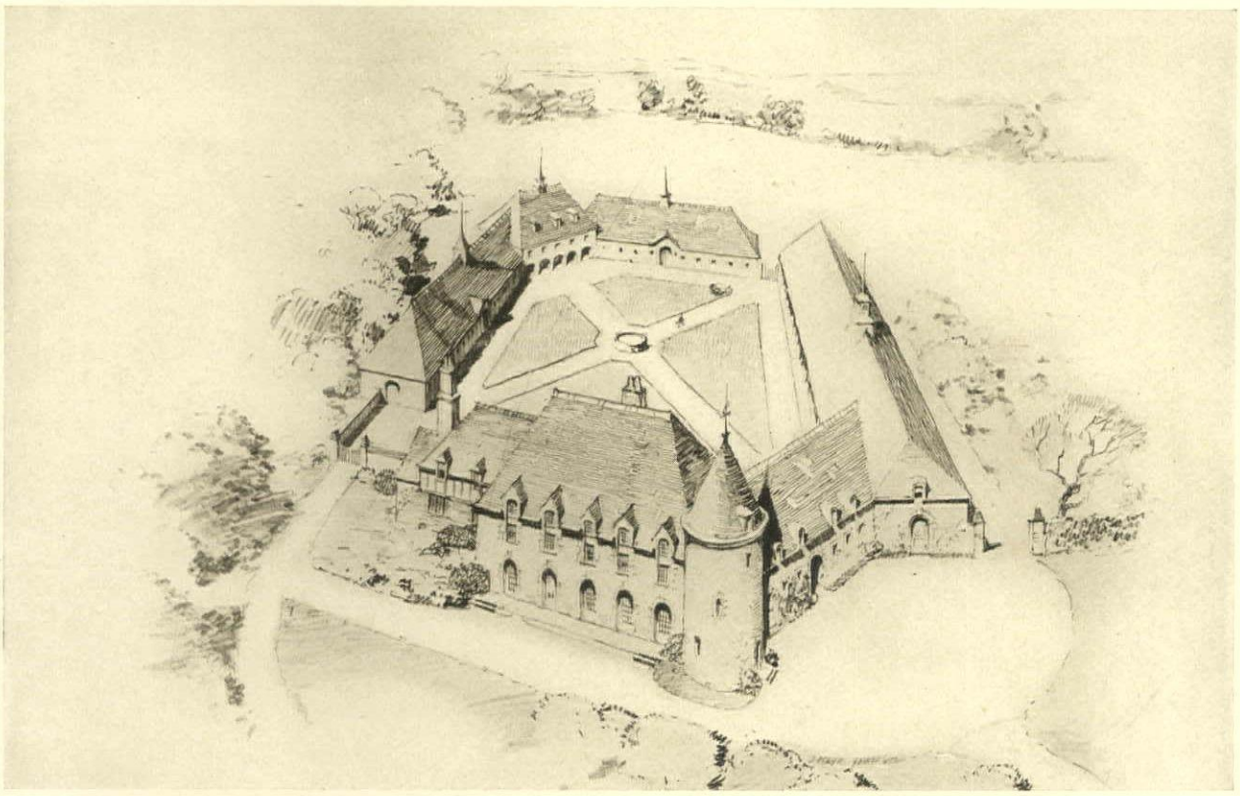
VICTOR FRISCH, SCULPTOR



STORE FRONT IN MODERN STYLE, BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS

Photo by Weber

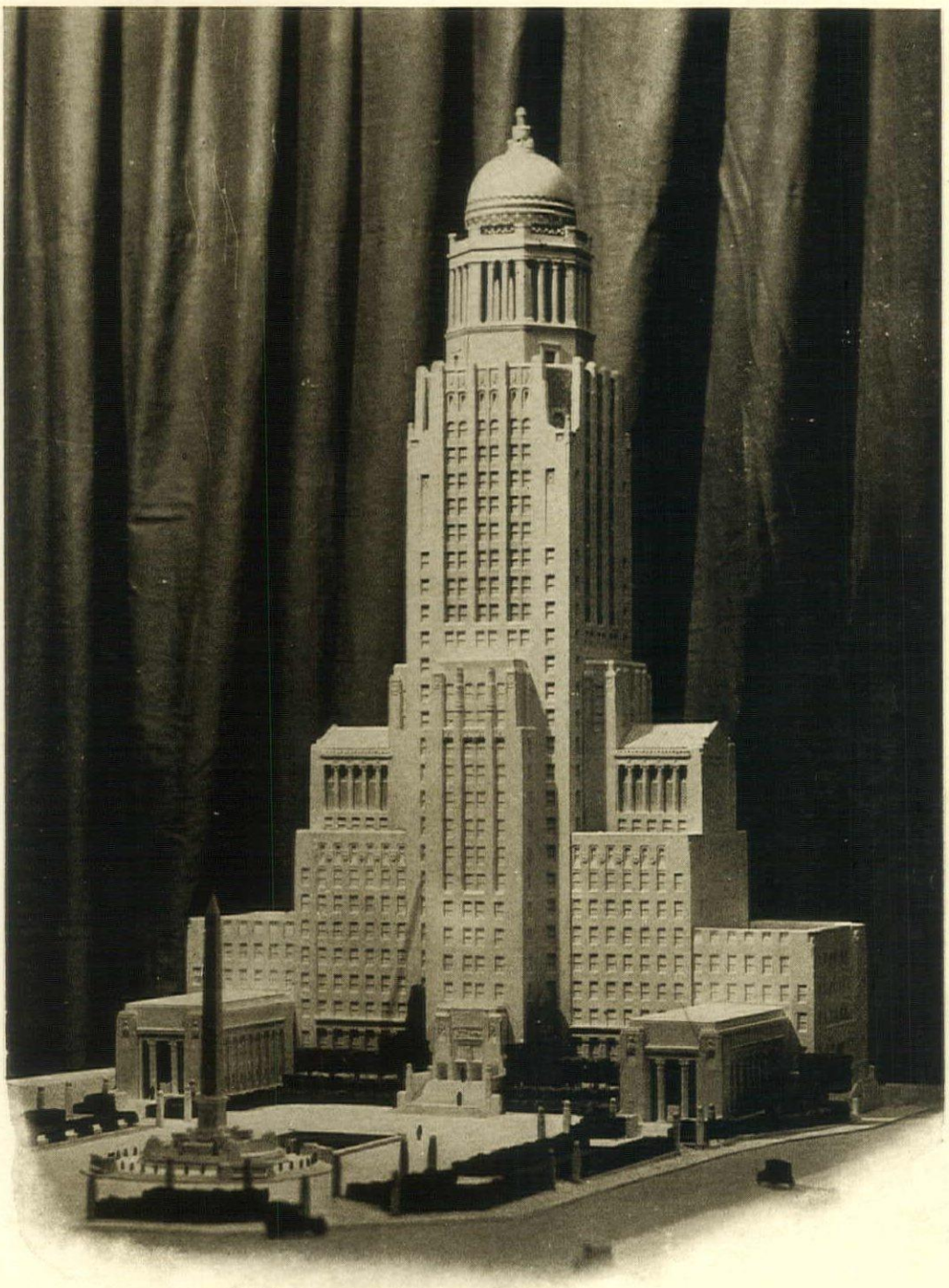


WESTCHESTER BARRACKS FOR STATE POLICE. REMINISCENT OF THE SMALL FARM MANORS OF NORMANDY, THE GROUP COMPRISES BARRACKS, GARAGE, STABLES, BARN AND WORKSHOP



NEW YORK STATE OFFICE BUILDING IN NEW YORK CITY. CLASSICAL IN DESIGN, IT WILL HARMONIZE ARCHITECTURALLY WITH THE WHOLE SCHEME OF THE NEW CIVIC CENTER WHICH IS GROWING UP NORTH OF THE MUNICIPAL BUILDING

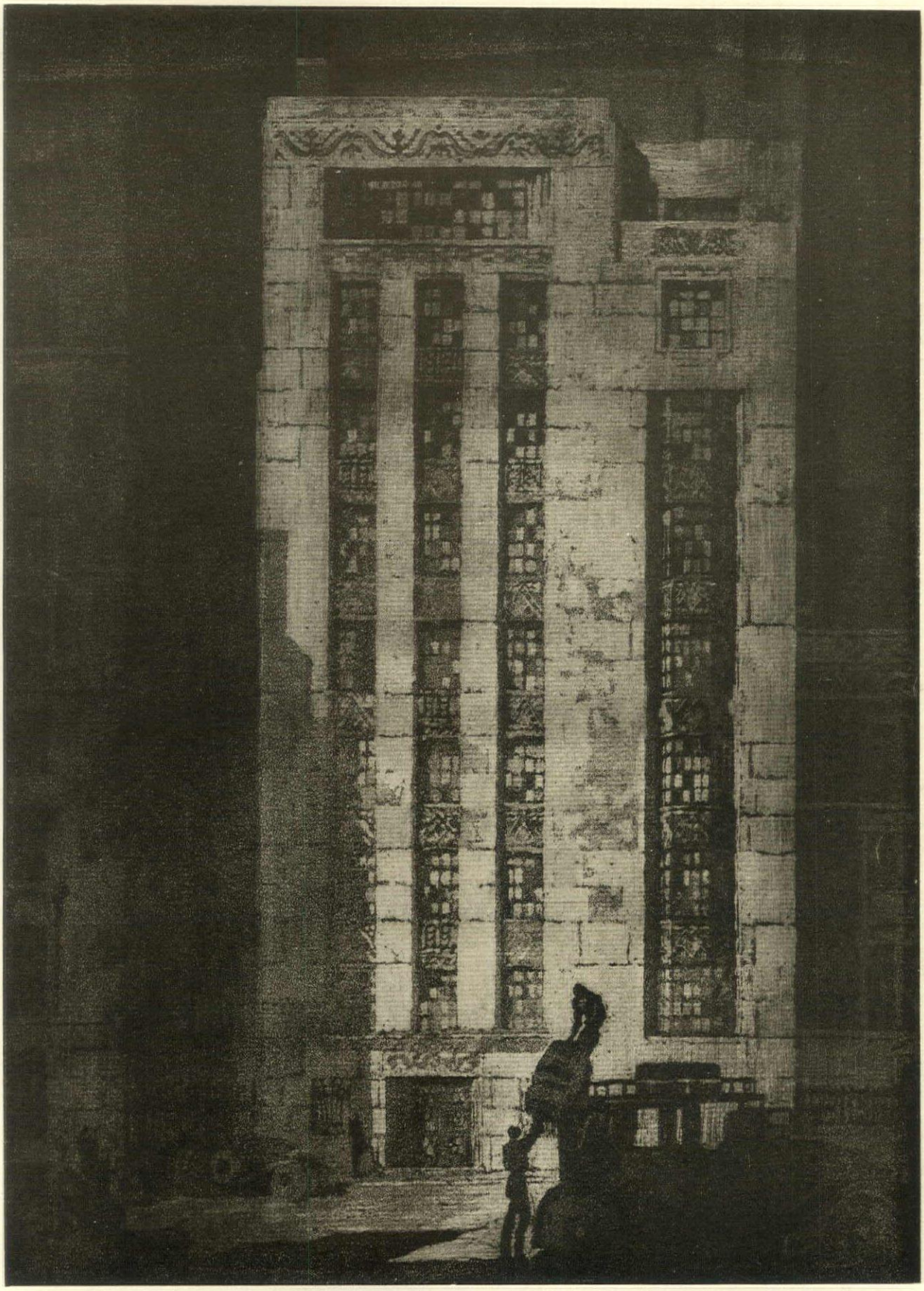
SULLIVAN W. JONES, STATE ARCHITECT



MODEL OF NEW CITY HALL, BUFFALO, N. Y.

HOWARD L. BECK, CITY ARCHITECT

DIETEL & WADE, CONSULTING ARCHITECTS



DESIGN FOR APARTMENT HOUSE, NEW YORK CITY

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATED ARCHITECTS

ANALYSIS OF DESIGN

A Series of Progressive Sketches in the Development of the Design for Butler University, Indianapolis, Ind.

By Thomas Hibben, *Architect*



THE intent of the following notes and drawings is the presentation of a method of analysis of an architectural problem. This method of study I have developed as a purely personal system and present it as that only. Yet, while the method itself may not be applicable to another, I hope that these notes may stimulate the growing consideration of architecture from the point of view of form and function in three dimensions, rather than in the two dimensional tradition that has too long maintained. I believe architecture to be an expression in three dimensions of the social, economic, intellectual and spiritual state of a civilization. The principle that a problem is solved in plan and that the elevation is the vertical expression of that plan is not only invalid, but I believe that the misinterpretation of this idea is responsible for a great part of the false architecture with which we are surrounded.

The basis of solution is: form is determined by function and evolved in three dimensions simultaneously. The execution of this form is determined by the honest use of materials. The selection of these materials is controlled by strength, economic, climatic, color and texture factors. The manipulation of them is wholly determined by their sound structural use. The detail resulting from this manipulation can be only in the personal vocabulary of the creator and any attempt to seek an idealization of "beauty" or a conformity to "style" can result only in sterility.

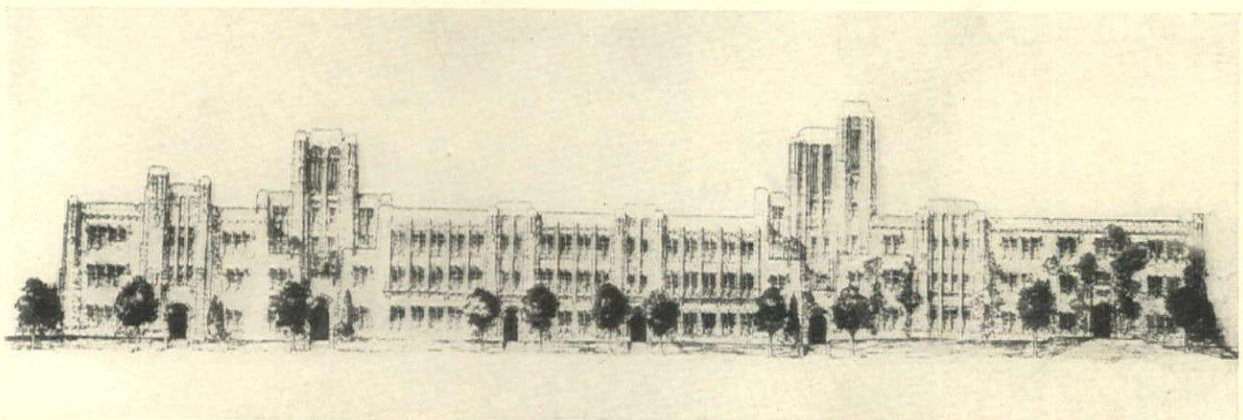
Factors in the problem under consideration:

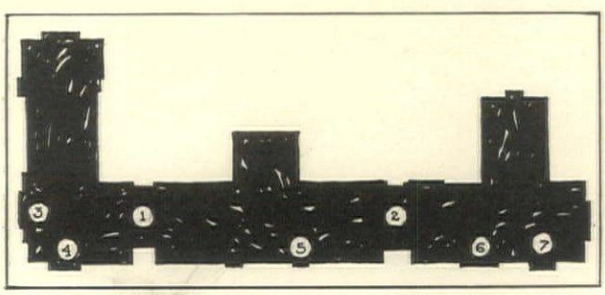
Function—right and left of towers are recitation, class rooms and offices. Between towers are laboratories. The towers furnish stairways common to the adjacent units.

Materials—Indiana limestone trim, carved, cut stone. Balfour pink North Carolina granite field.

Structure—Exterior walls bearing. Interior supports and floors reinforced concrete.

All carved ornament is designed in the terms of the material used and the modern tools available for the manipulation of that material and the results are determined and secured by the limits within which these tools can be soundly used. Carved work must be determined by carving. The delicacy of detail is decreased with height. In the several hundred details there is no repetition, each being designed for its place, but all design is done in the medium of a common vocabulary.

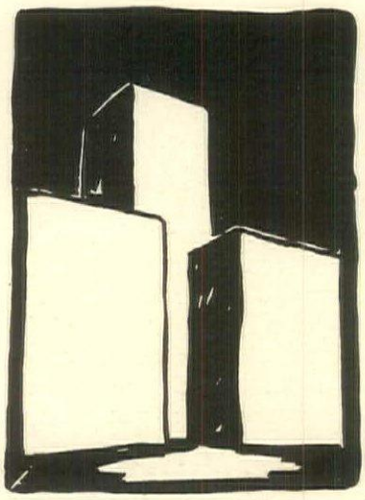




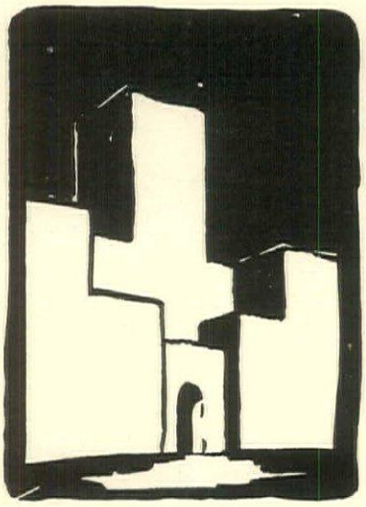
NORTH ELEVATION AND BLOCK PLAN

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

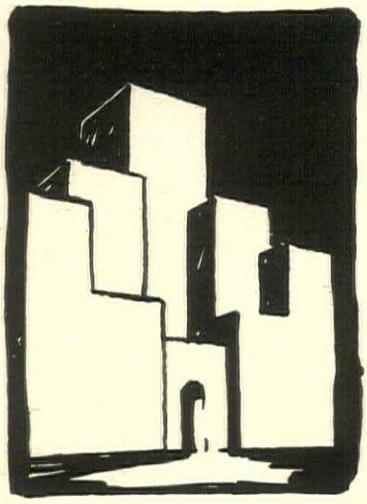
ROBERT FROST DAGGETT AND THOMAS HIBBEN, ASSOCIATED ARCHITECTS



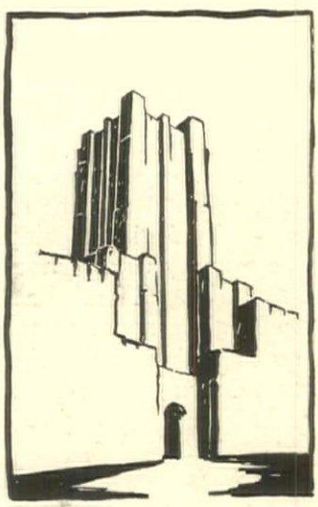
STUDY 1



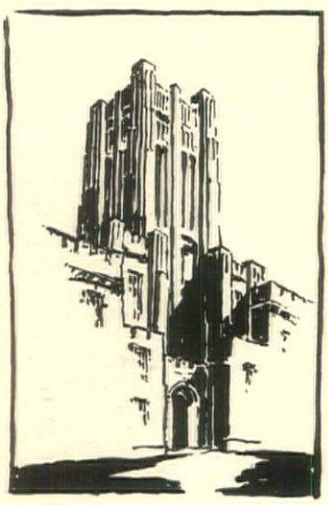
STUDY 2



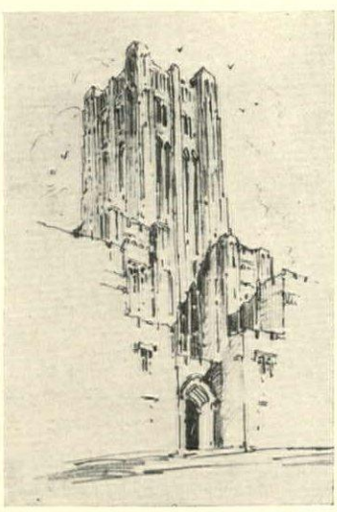
STUDY 3



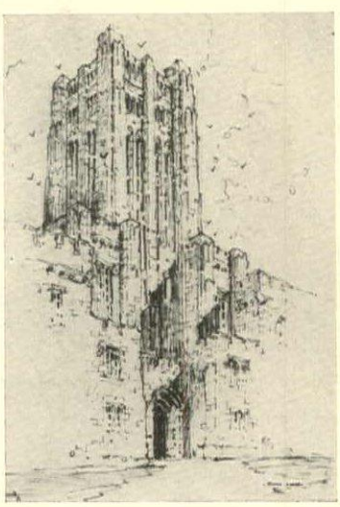
STUDY 4



STUDY 5



STUDY 6

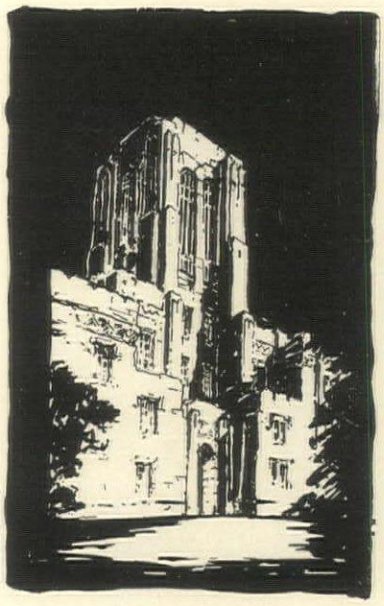


STUDY 7

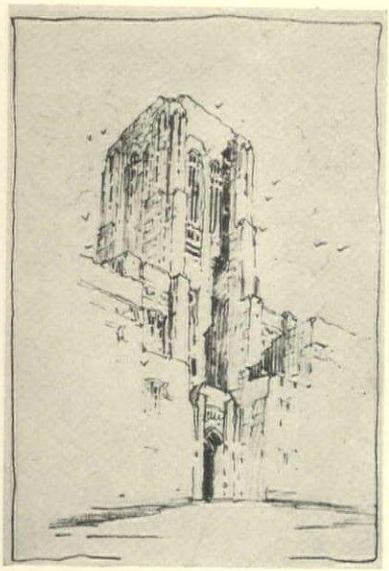
SERIES 1, 2, 3—FORM
SERIES 4, 5—STRUCTURE
SERIES 6, 7—MATERIALS
STUDY 7—FINAL ANALYSIS
SERIES OF PROGRESSIVE STUDIES FOR TOWER 1

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

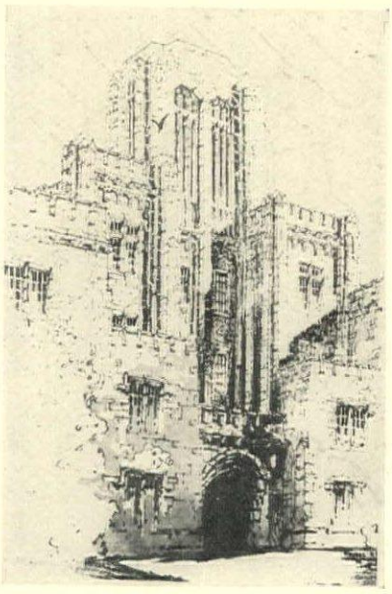
THOMAS HIBBEN, ARCHITECT



STUDY 5a

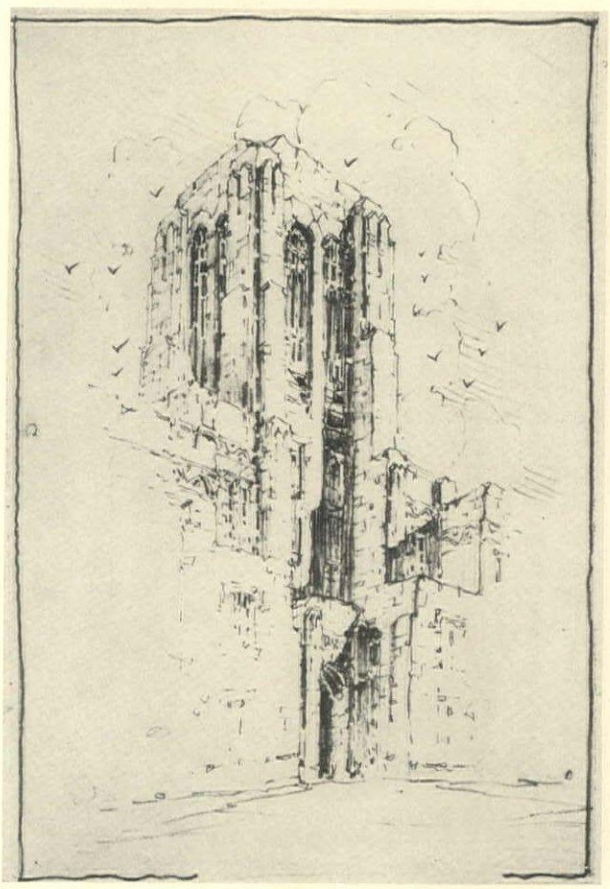


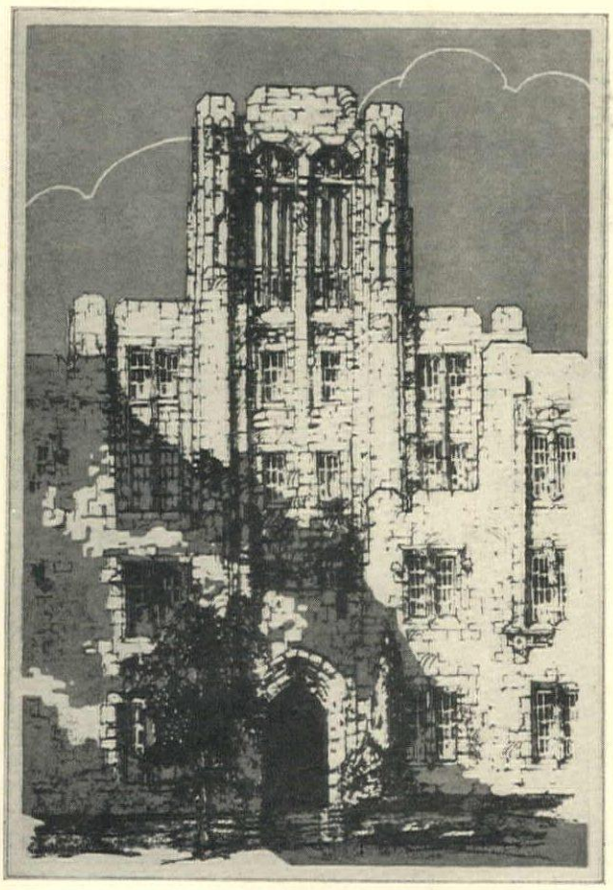
STUDY 6a



STUDY 7a

THREE RE-STUDIES IN FORM RELATIONS OF TOWER 1. THE DESIGN IS RE-STUDIED FROM THE STAGE OF ITS DEVELOPMENT SHOWN IN STUDY 4 ON OPPOSITE PAGE

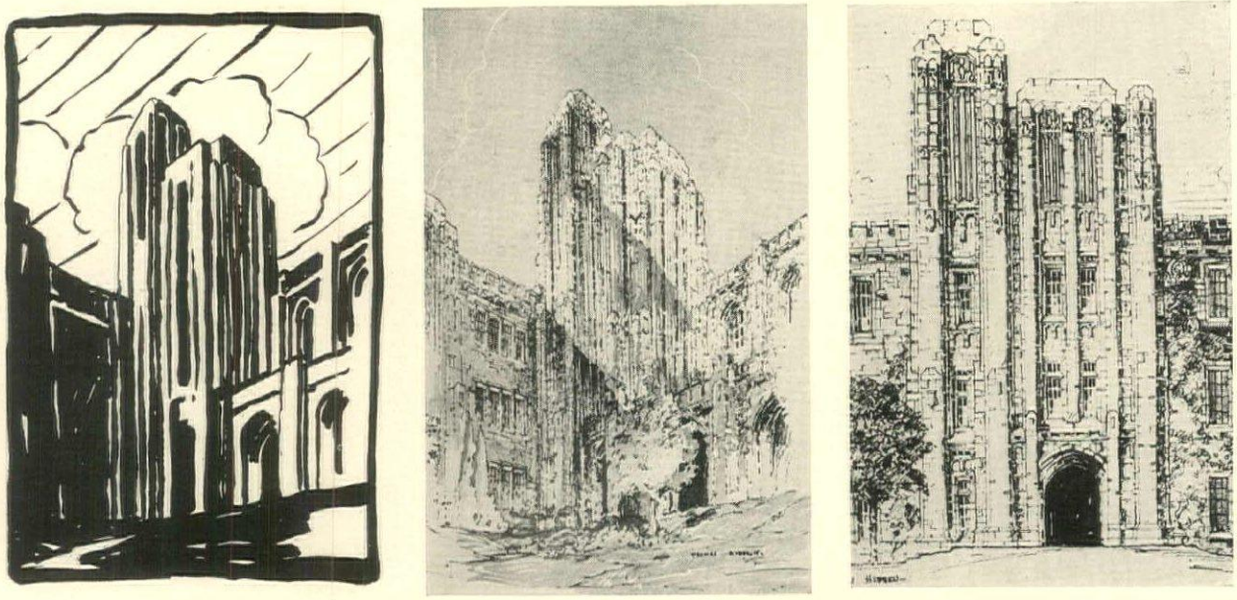




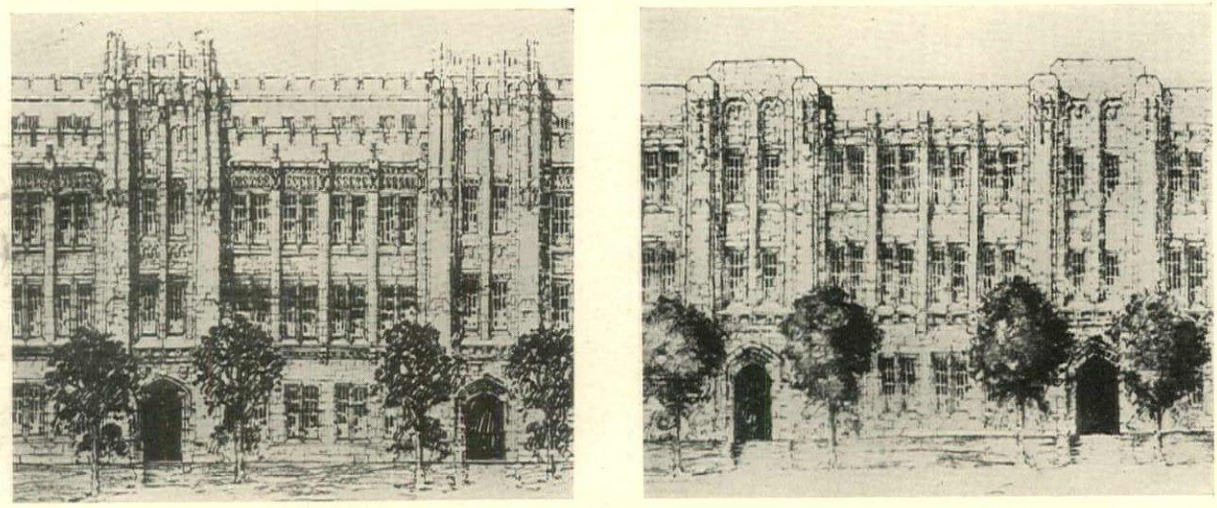
PERSPECTIVE AND ELEVATION OF DESIGN AS FINALLY ATTAINED

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

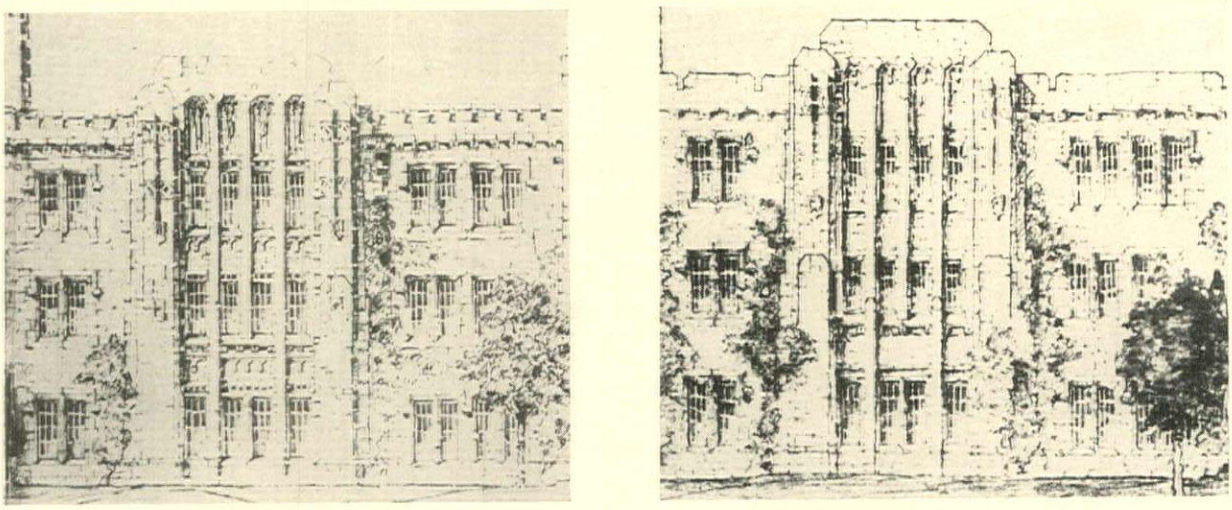
THOMAS HIBBEN, ARCHITECT



THREE STUDIES OF TOWER AT POINT 7, CONNECTING PRESENT GROUP AND ADMINISTRATION BUILDING



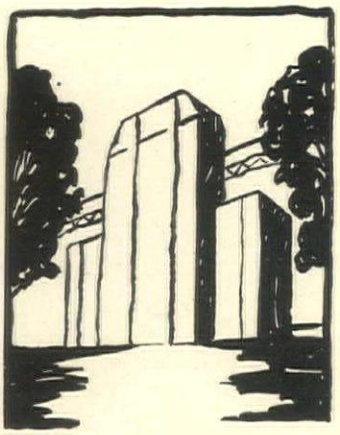
TWO STUDIES OF ENTRANCE—5 ON PLAN—IN ELEVATION



TWO STUDIES OF BAY—6 ON PLAN—IN ELEVATION



STUDY 1

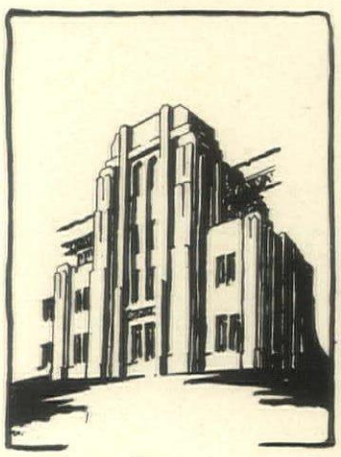


STUDY 2

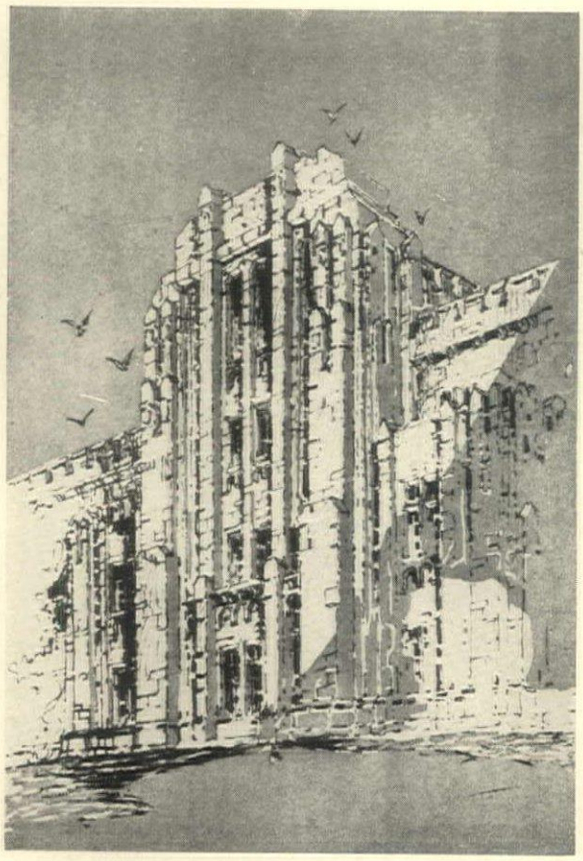


STUDY 3

THE FINAL RESULT IS ATTAINED BY THE SAME PROCESS OF DEVELOPMENT AS IS FOLLOWED IN THE DESIGN OF TOWER 1, ILLUSTRATED ON PAGE 32. STUDIES 1 AND 2 ARE FORM RELATIONS ONLY; STUDIES 3 AND 4 CONSIDER STRUCTURE, AND STUDIES 5 AND 6 TAKE MATERIALS INTO CONSIDERATION



STUDY 4



STUDY 6

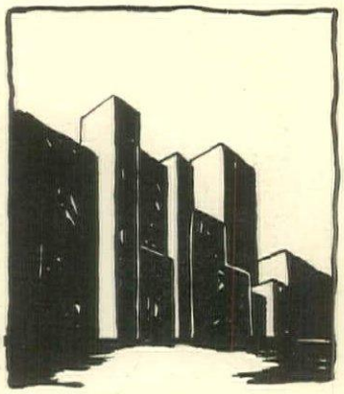


STUDY 5

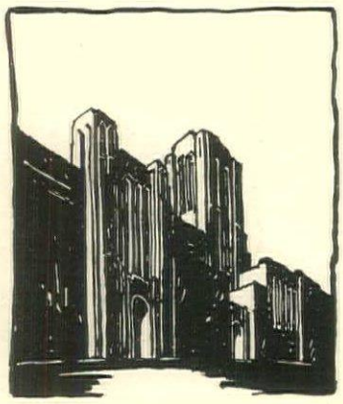
PROGRESSIVE STUDIES OF PRESIDENT'S BAY—AT POINT 3 ON PLAN. STUDY 6 SHOWS THE FINAL RESULT OF ANALYSIS. THE DEVELOPMENT FOLLOWS SAME SEQUENCE AS OTHER STUDIES ON PRECEDING PAGES

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT



STUDY 1

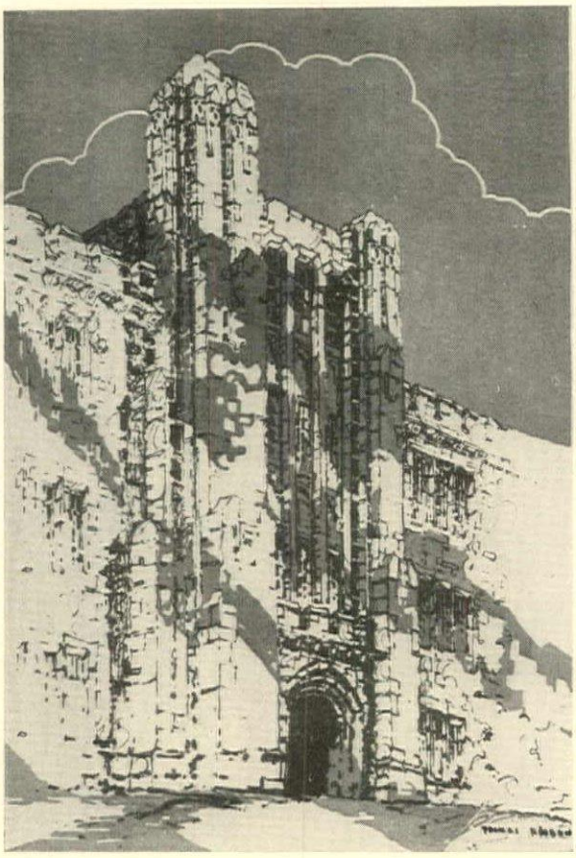


STUDY 2

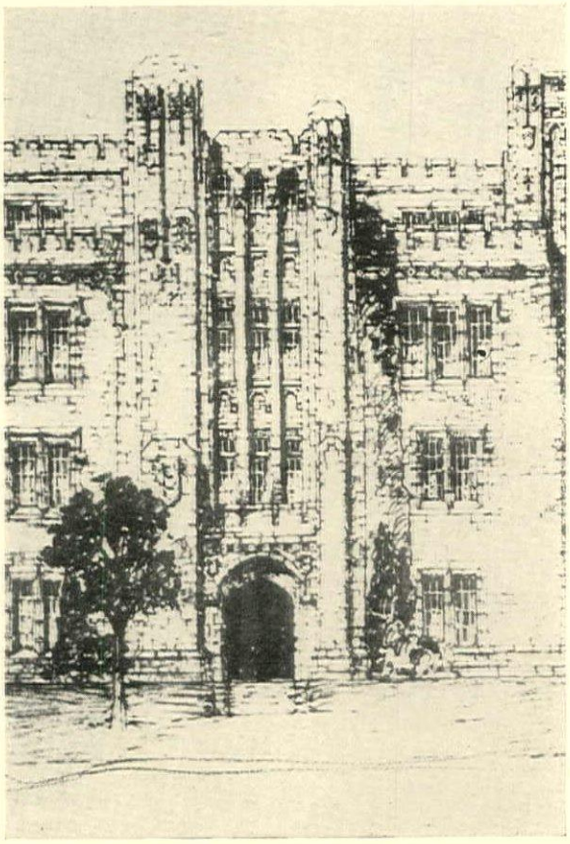


STUDY 3

STUDY 1 IS PRIMARILY A STUDY IN FORM. THE SAME PROCESS OF DEVELOPMENT AS ILLUSTRATED ON PRECEDING PAGES IS FOLLOWED HERE. STUDIES 2 AND 3 ARE STUDIES IN STRUCTURE. THE FINAL SCHEME IS A STUDY IN MATERIALS AS WELL. THE ELEVATION, BELOW AT RIGHT, IS BASED ON THE FINAL STUDY



STUDY 4—FINAL



ELEVATION OF FINAL STUDY

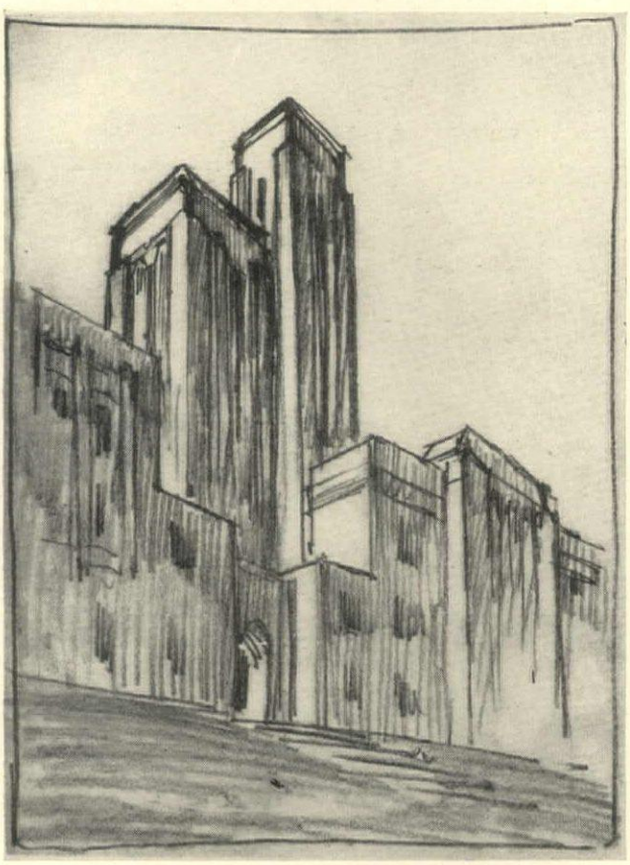
PROGRESSIVE STUDIES OF ENTRANCE AT POINT 4 ON PLAN

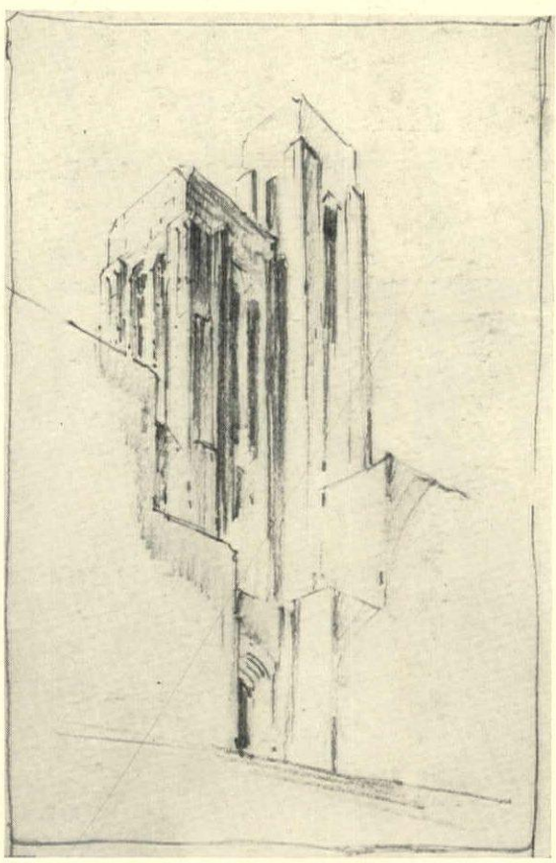
ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT





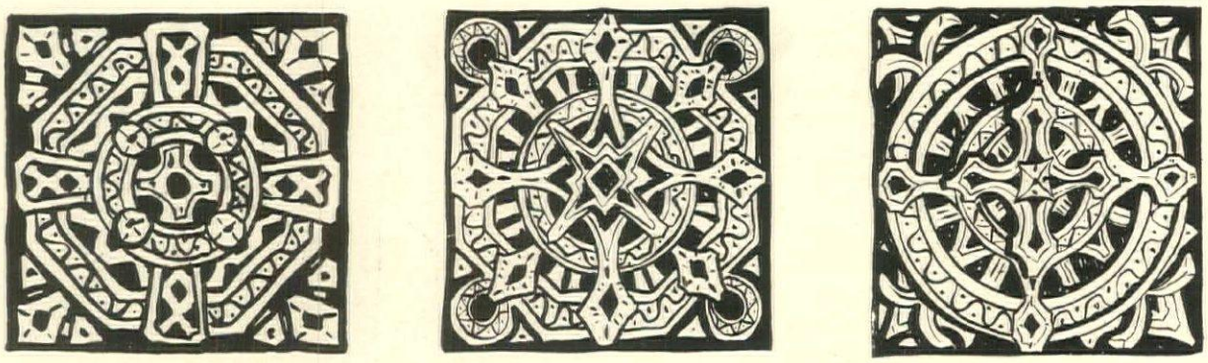




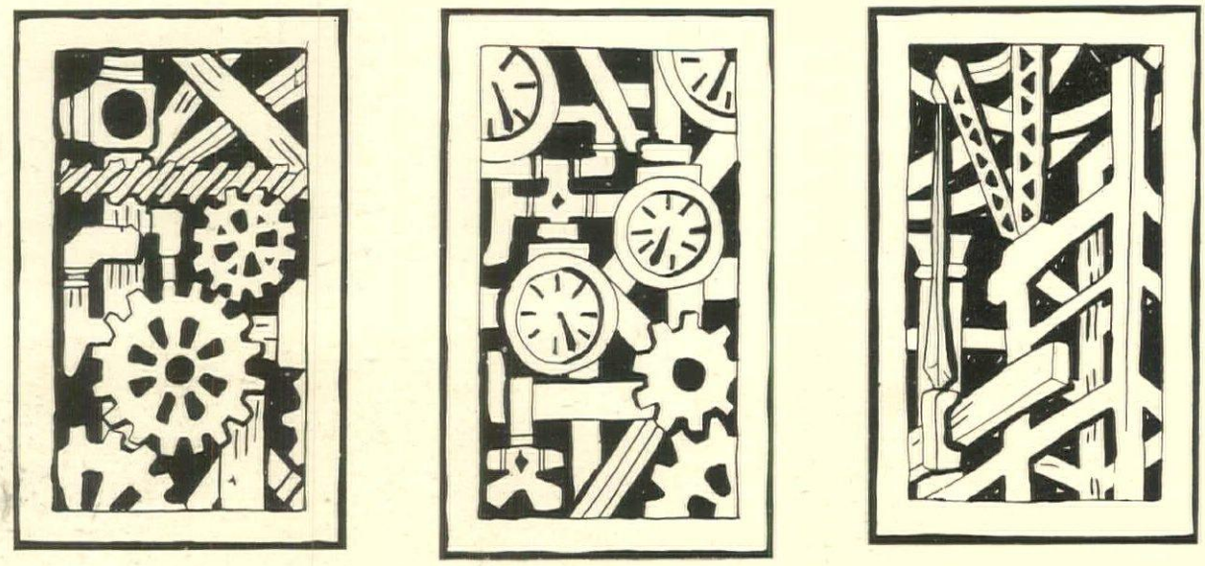
PROGRESSIVE STUDIES OF TOWER 2 ON PLAN

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

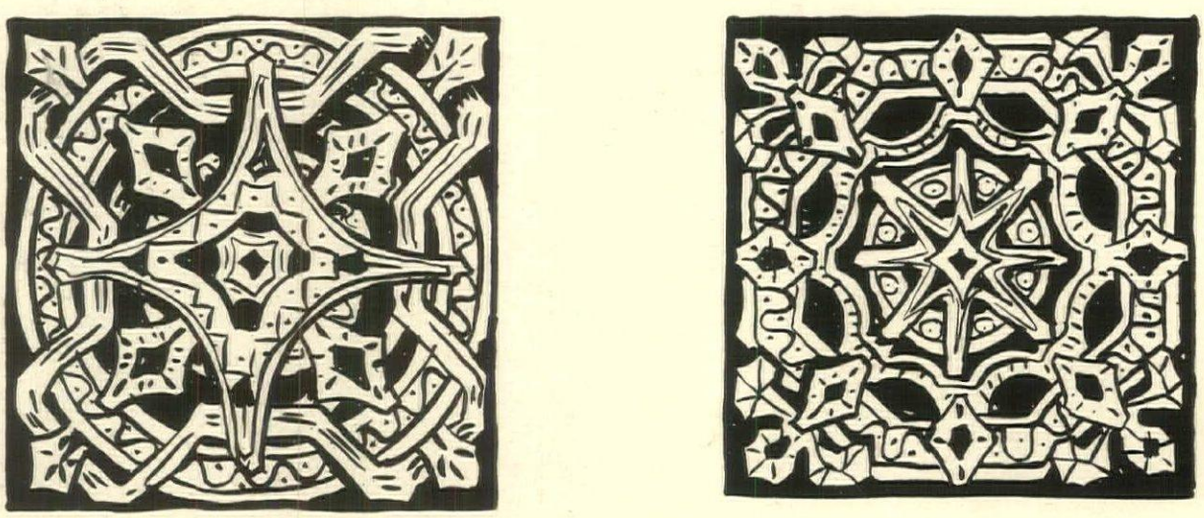
THOMAS HIBBEN, ARCHITECT



DESIGNS FOR THREE OF A SERIES OF CARVED PANELS, 24X24 INCHES



DESIGNS FOR THREE OF A SERIES OF CARVED PANELS, 10X15 INCHES



DESIGNS FOR TWO OF A SERIES OF CARVED PANELS, 30 X 30 INCHES

THESE DESIGNS ARE BASED ON THE USE OF THE PNEUMATIC CHISEL WITHOUT FINISHING. THE PATTERN IS SHOWN IN BLACK AND WHITE WITH VARYING THIRD DIMENSIONAL DEPTHS. ALL CARVING IS BACK OF THE SURFACE OF THE STONE. NARROW LINES INDICATE V-SHAPED INCISED LINES

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

INTERIOR ARCHITECTURE

A MODERN STYLE OF INTERIOR DESIGN

THREE years ago the people of this country were at once stunned and surprised when they learned that we were not to be represented at the exposition of modern decorative art at Paris that year because we could not meet the conditions: we were obliged to admit that we had little of modern design to exhibit. Thus, we were brought to the realization, somewhat to our embarrassment, that, although we considered ourselves, and were generally considered by others, as being the most progressive country in the world, we were actually lagging behind other countries of the world in the development of a new and distinctive decorative art. The reaction was almost instantaneous. From one end of the country to the other, people felt the urge to create designs in various materials which would more accurately express the age in which we live, in keeping with our progress in manufacture and invention.

The development of patterns and designs in such materials as drapery and upholstery fabrics, and even in furniture and lighting fixtures, has exceeded that of both interior and exterior architecture, because these products may be more easily experimented with. Architecture represents permanent building. Care must be taken to keep within certain bounds, so new ideas do not seem too startling. Radical ideas must be avoided, and the

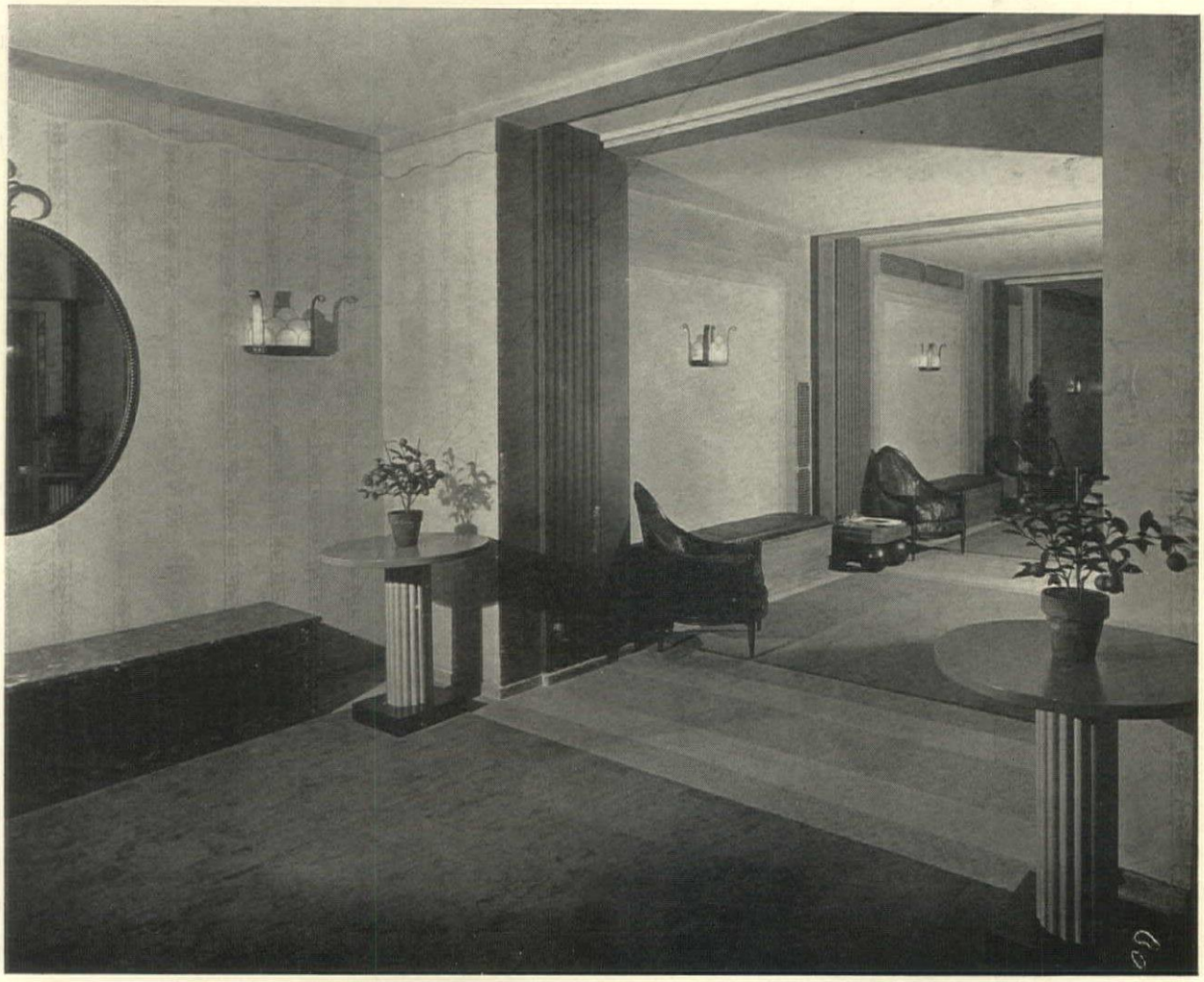


Photo by Duryea

MAIN LOBBY, APARTMENT HOTEL, NEW YORK—THOMPSON & CHURCHILL, ARCHITECTS



Photo by Weber

THE WALLS ARE SILVERED AND WOODWORK PAINTED CORAL PINK THROUGHOUT

transition from one period to another must be gradual. Few clients will allow their architects to experiment in new forms, fearing the reaction of public opinion. The interior of a building, however, is more personal. If the client likes the new ideas, no matter how radical, he is willing to employ them without fear of public criticism. Further than that, the expense of redecorating and refurnishing a room does not run so high that it is entirely out of consideration, and this, too, allows for certain experiments in interior decoration that could not be attempted in the design of the building proper.

It may be said that we are now in a period of transition. We have spent years in studying good proportions and beautiful lines as expressed in the designs of the historic periods and styles. We are now ready to apply the principles we have learned in creating forms that shall be expressive of our modern modes and customs in materials of modern manufacture produced by methods of modern invention. A new style in architectural design is largely the result of the development of new materials and new methods of production. This is demonstrated in the modern skyscraper of steel con-



Photo by Weber

IN THE SHOP OF D. L. PAGE, INC., BOSTON, MASS.—STRICKLAND, BLODGET & LAW, ARCHITECTS

struction. It is just as evident, too, in the design of ornament produced by machine carving. Generally speaking, architecture might be described as the honest expression in three dimensions of the social, economic and intellectual conditions of a people, executed in available materials. The accent should be put on the word honest, for the design of the building should honestly express its purpose, as well as the age in which it is built.

There are some who seem to think that simplicity, even utter lack of ornament, is the basis of a modern style in architecture. In this connection certain statements made by Ralph T. Walker, of the architectural firm of Voorhees, Gmelin & Walker, whose expressions of modern ideas have aroused great interest in architectural circles, are of interest. He argues as follows: "Simplicity cannot help but breed monotony, because it contains no sustaining mental interest, having nothing of the quality of time about it. In other words, it asks and receives but the casual glance. Expressed in simple terms,—simplicity is a poster, and, as you know, a poster is but a week's display on some billboard and then replaced, while a Corot endures for the ages. Intricacy is a painting by Corot." Mr. Walker even predicts a greater use of pattern than ever before,—"patterns that are not easily read at a glance—patterns that afford as much study as do those of the printed page. Patterns of form, patterns in relief and patterns in color, all interlacing to make a unity not easily comprehended, but furnishing recreation for the mind." Mr. Walker goes on to say that in the future, texture will not be hand-made, but of an infinite variety of surfaces and finishes, far more varied than was ever achieved under the age of handicraft,—either soft or hard, smooth or rough, delicate or gross, as we desire, and these untold numbers of textures will give play to infinite color, thereby giving lights and shadows to further enhance the beauty of the design.

The materials of modern invention and manufacture which architects of today have at their disposal present wonderful opportunities for original interpretation. And yet comparatively few designers use these modern materials for any other purpose than to imitate some product that may have originated three or four hundred years ago. Many of these products have been devised to allow designers to give expression to modern ideas. In a



Photo by Weber

IN THE SHOP OF D. L. PAGE, INC., BOSTON, MASS.—STRICKLAND, BLODGET & LAW, ARCHITECTS



A MODERN FABRIC IS ILLUSTRATED IN THESE TWO SETTINGS, IN ADDITION TO ITS DECORATIVE QUALITIES, THE MATERIAL IS ABSOLUTELY FADELESS AND WASHABLE

(Courtesy of Salubra Wall Cover Company)

sense, it might be said that modern materials and methods of production offer sufficient inspiration for new ideas in architectural design. Further than that, our modern social conditions are so vastly different from those of even ten and fifteen years ago, that, in giving expression to present-day thoughts and customs, architects of today will just as surely evolve a distinctive American style as did the master designers of past centuries in interpreting in materials at hand the social, economic and intellectual conditions of their times.

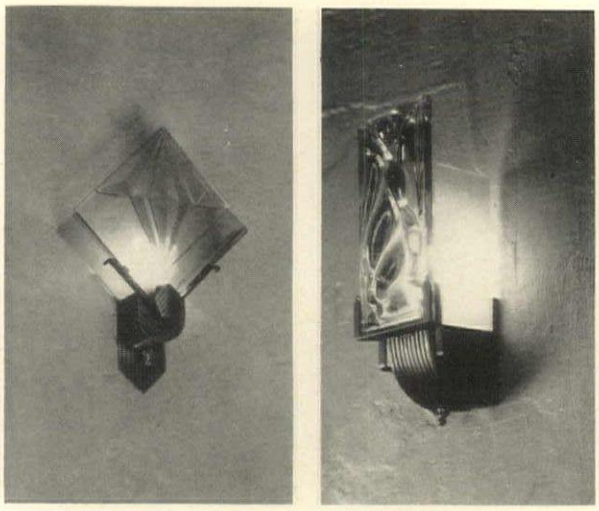
In an age such as this when interest is so centered on scientific and mechanical progress, artistic development does not always keep apace. This has



Photo by Gottscho

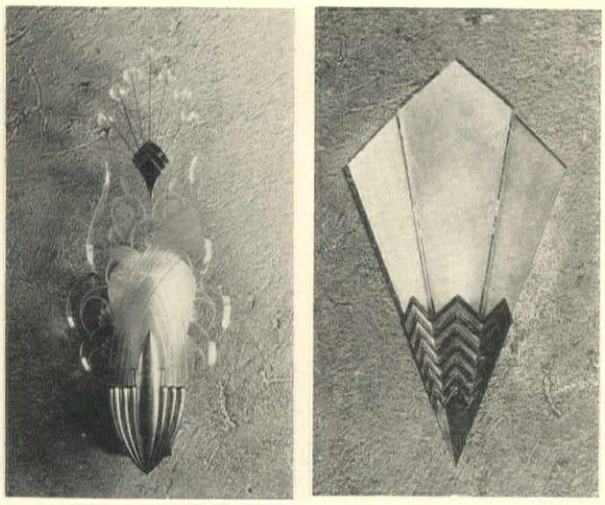
ORIGINAL TREATMENT OF RECEPTION ROOM, STORE OF OPPENHEIM, COLLINS & CO., PHILADELPHIA, PA.

BUCHMAN & KAHN, ARCHITECTS



THESE WALL BRACKETS ARE MADE OF PANELS OF RELIEF GLASS SUPPORTED BY A METAL MOUNT

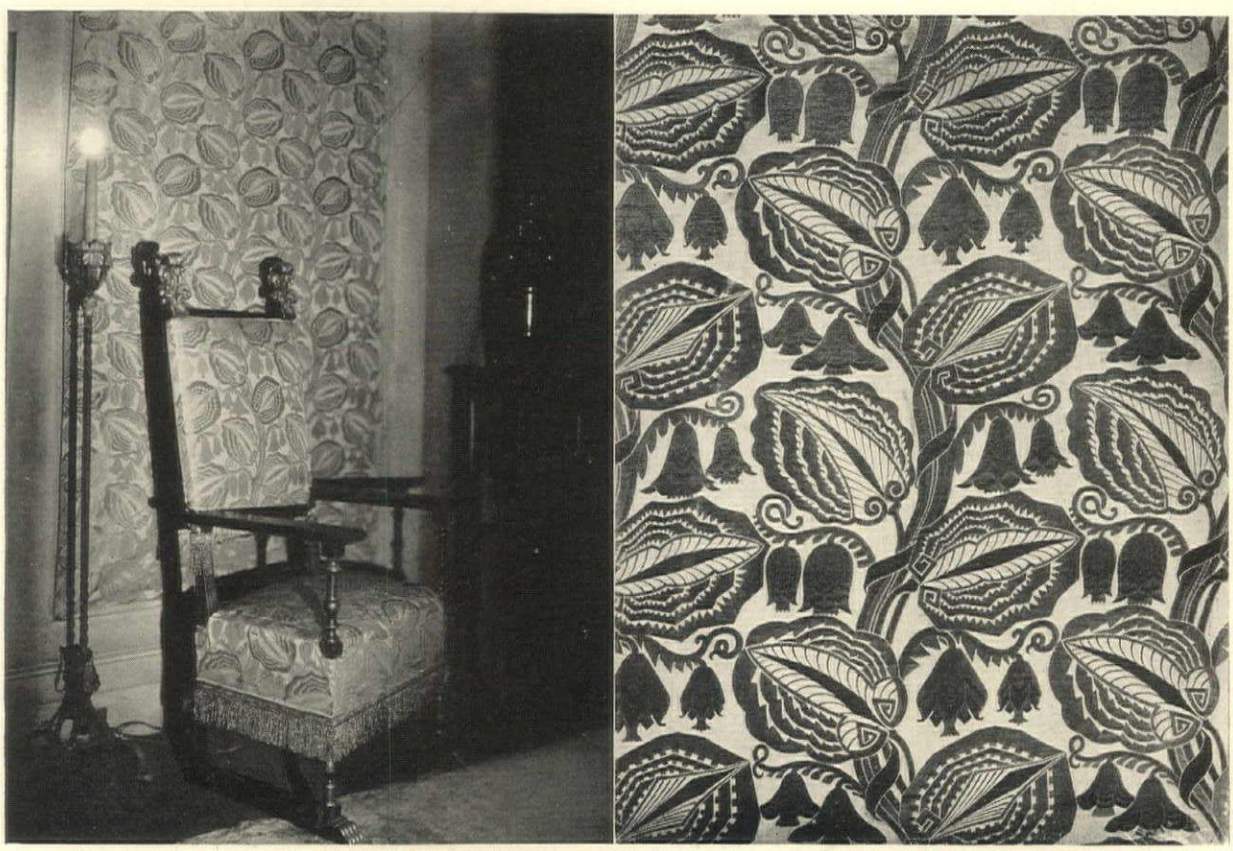
IN THE HOUSE OF JULIUS GREGORY, ARCHITECT



LIGHTING FIXTURES OF MODERN DESIGN WHICH REFLECT MODERN TENDENCIES IN ARTIFICIAL LIGHTING

(Courtesy of Kantack & Company)

been especially the case during the last ten years. Mechanical progress has advanced tremendously. As examples of modern invention, we might call attention to a wall board which is primarily an insulating material, the surface of which, however, is of such a nature that it lends itself readily to painted decoration in color, thereby giving to the wall a structural quality that is highly desirable: linoleum floor coverings are now produced with certain elements of the pattern indented beneath the general surface level, thereby immediately giving greater structural significance to the floor; and a decorative wall covering which is absolutely fadeless and washable is further proof of the mechani-



AN UPHOLSTERY FABRIC OF MODERN DESIGN, SHOWING THE PATTERN IN DETAIL AND ITS ADAPTABILITY IN A DECORATIVE SCHEME

(Courtesy of Cheney Brothers)

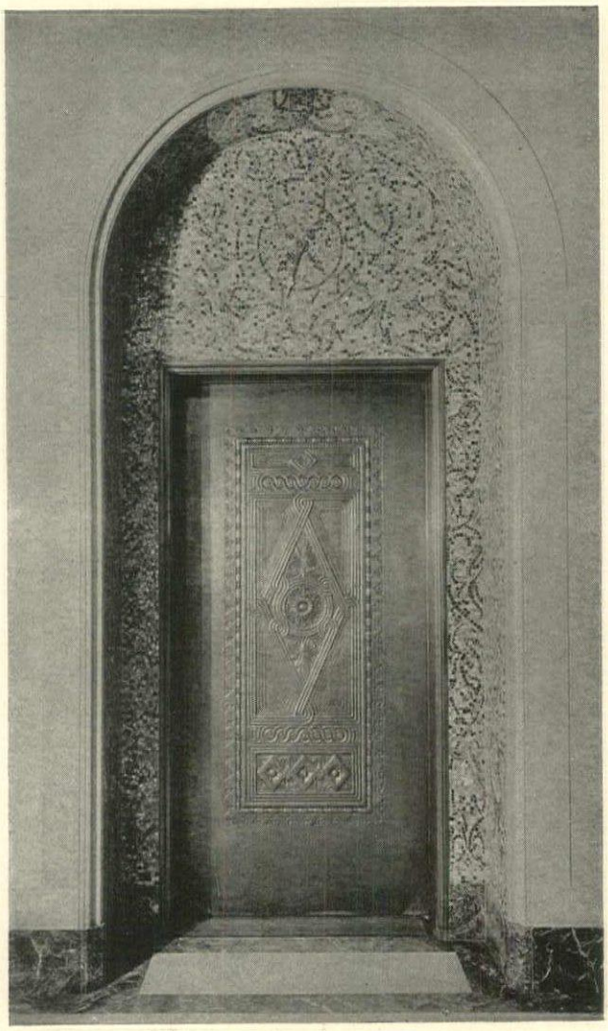


Photo by Fischer

INTERESTING TREATMENT OF ELEVATOR DOOR, ARSENAL BUILDING, NEW YORK
BUCHMAN & KAHN, ARCHITECTS

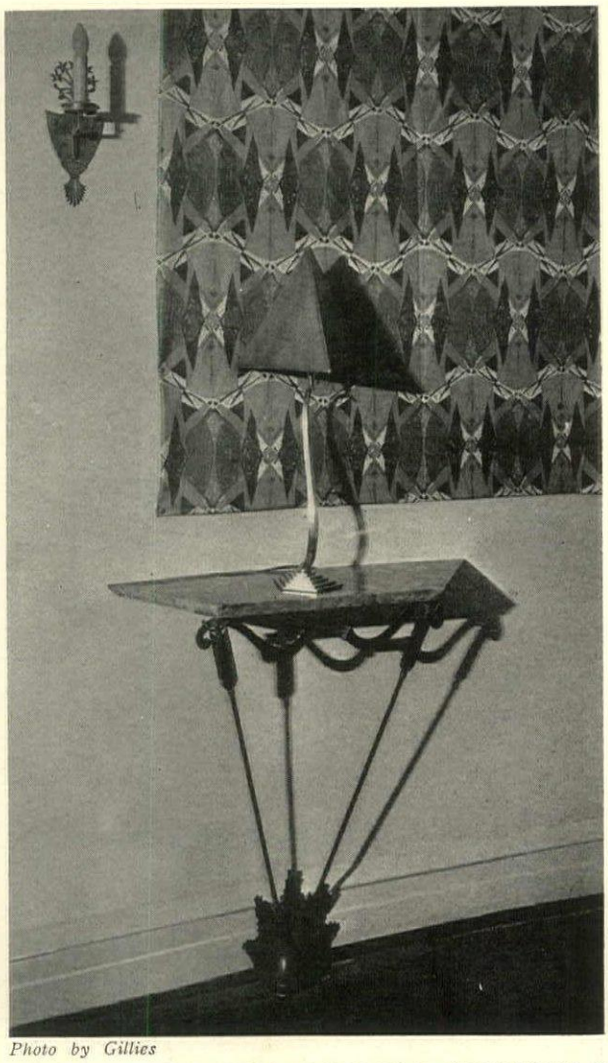


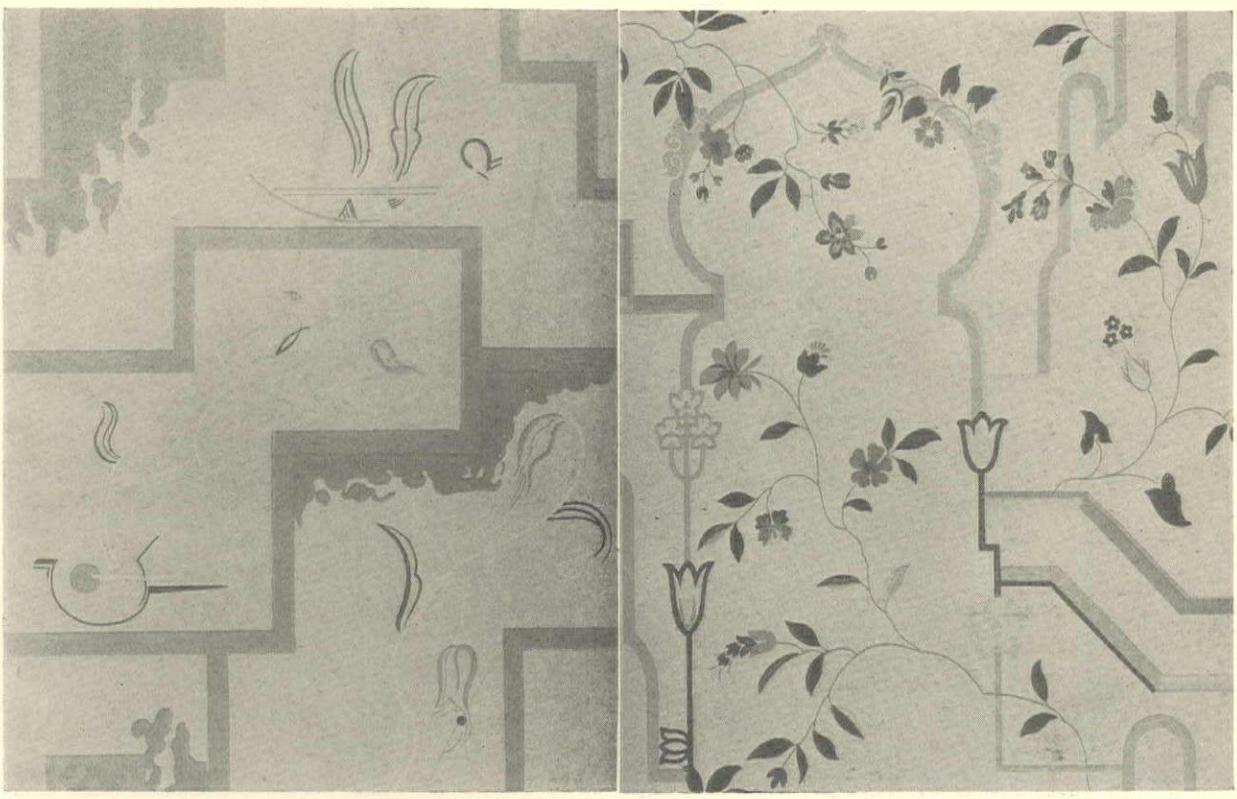
Photo by Gillies

A MODERN SETTING. WALL FABRIC BY F. SCHUMACHER & COMPANY, FURNITURE AND FIXTURES BY KANTACK & COMPANY

cal and scientific progress of the times. And yet it must be said that many of these materials are being produced in patterns which do not reflect the conditions of this age. Their peculiar possibilities for modern expression are too often overlooked.

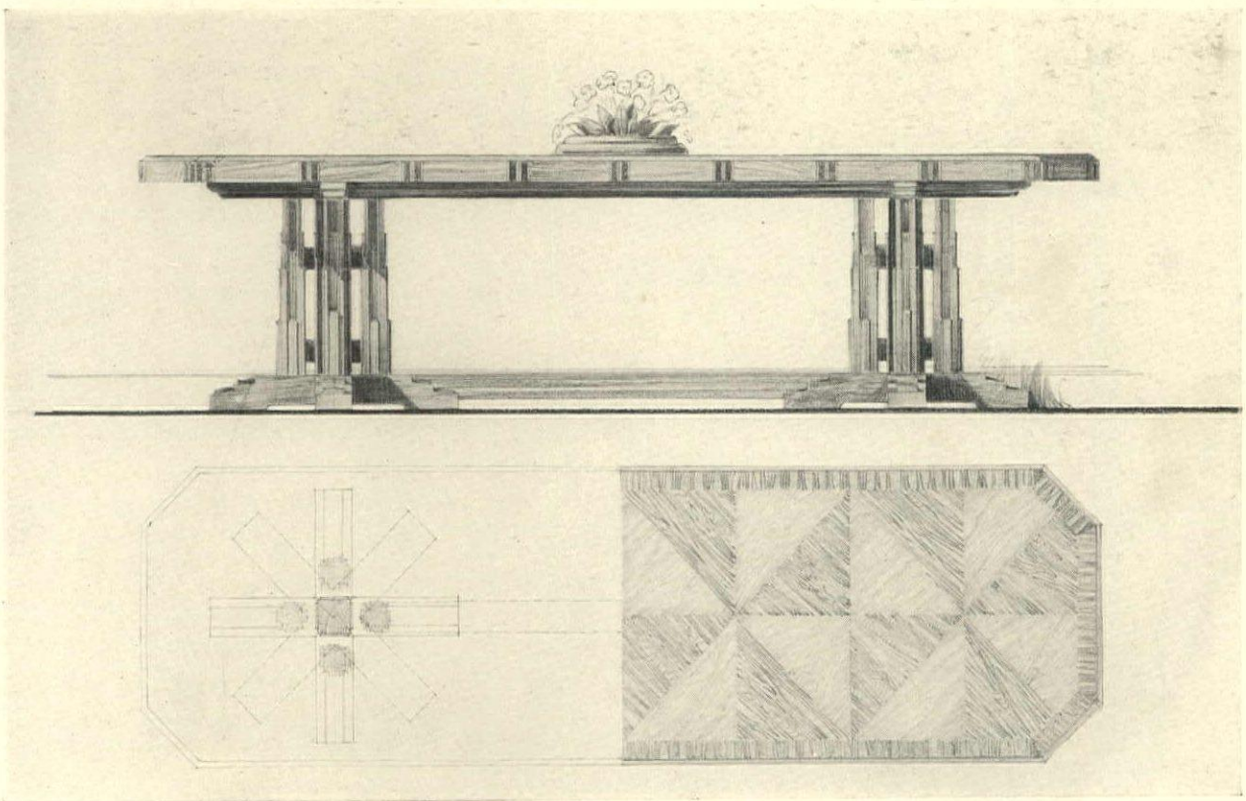
The outstanding difference between interior architecture and interior decoration is that when considering the design of the interior as a problem in architecture, with structure the basis of the design, as the term interior architecture immediately implies, the selection of a product or material is governed by the physical and practical properties it may possess, as well as by the pattern or design in which it is produced. Interior decoration is apt to overlook the structural value of materials and be too strongly influenced by surface design in the selection of products.

The articles in this department are intended to arouse a greater regard for architectural principles in the design of the interior of houses and of all types of buildings. We never have been able to understand why an architect who designs the exterior of a building should not also and at the same time design the interior. Of late there has been a more general appreciation of the justice of this principle, with the result that interiors are often of more logical design. As much of our efforts are now centered on the development of a new style, let us give due regard to the principles of architectural design in the treatment of the interior as well as of the exterior. Much of the trouble is due, no doubt, to the common misinterpretation of the word "decoration." Decoration is first of all an architectural term. In the true sense of the phrase, an interior decorator suggests one who ornaments the interior; in other words, one who introduces certain architectural ornamentation. If one is to practice interior decoration, he must first understand architecture. Then, developing his designs along architectural lines, he becomes in truth an interior architect. The articles of this department, then, are intended to be of special interest to those who consider the design of the interior as a problem in interior architecture.



TWO MODERN WALLPAPERS WHICH, IN THEIR DESIGN, REFLECT THE TENDENCIES OF OUR TIMES

(Courtesy of Richard E. Thibaut, Inc.)



REPRODUCTION OF ORIGINAL SKETCH OF TABLE FOR OFFICES IN GROUND FLOOR OF THE BUILDING FOR THE PENNSYLVANIA LIGHT & POWER COMPANY, ALLENTOWN, PA. SCALE: ½"=ONE FOOT. THE BUILDING, DESIGNED BY HELMLE, CORBETT & HARRISON, ARCHITECTS, IS ILLUSTRATED ON A PRECEDING PAGE

W. & J. SLOANE, DESIGNERS





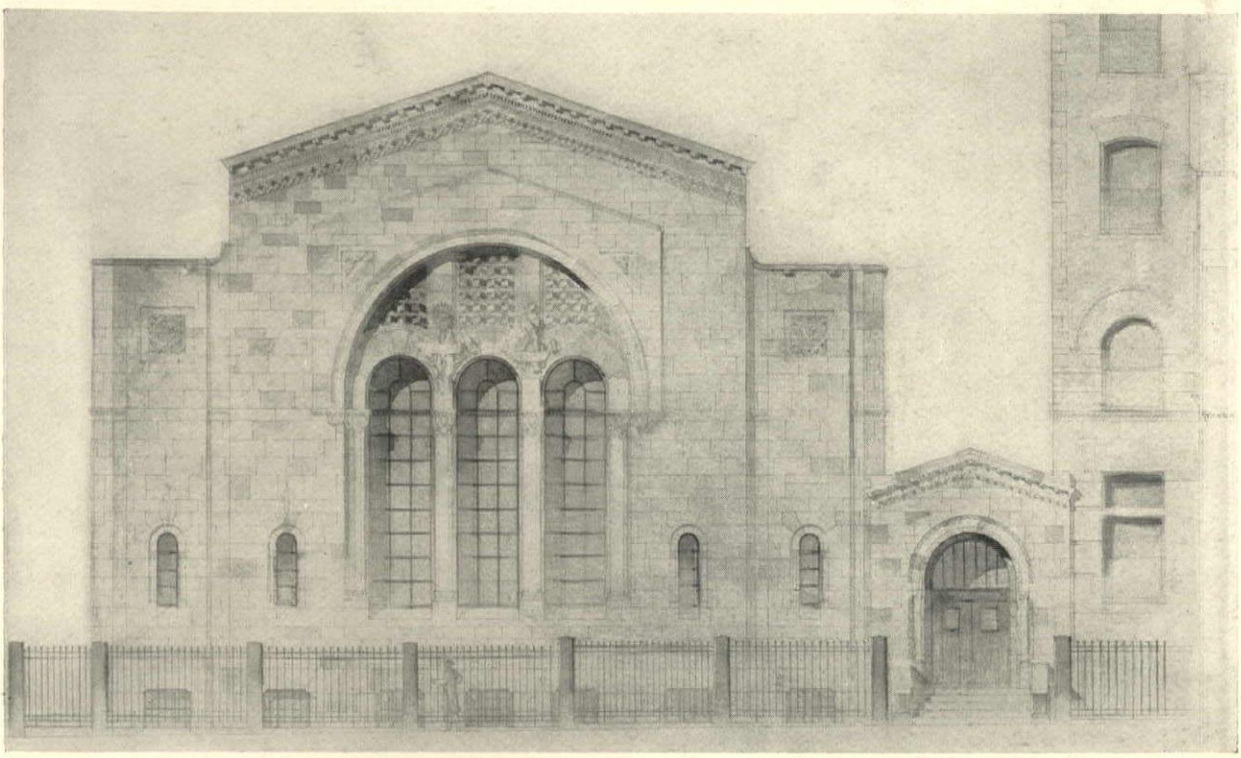


Photos by Gillies

THREE VIEWS IN OFFICES OF PAYSON & CLARKE, LTD., NEW YORK—FRANKL GALLERIES, DECORATORS



Photo by Clark



FRONT ELEVATION, REPRODUCED TO SCALE 1/16″=ONE FOOT

MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT

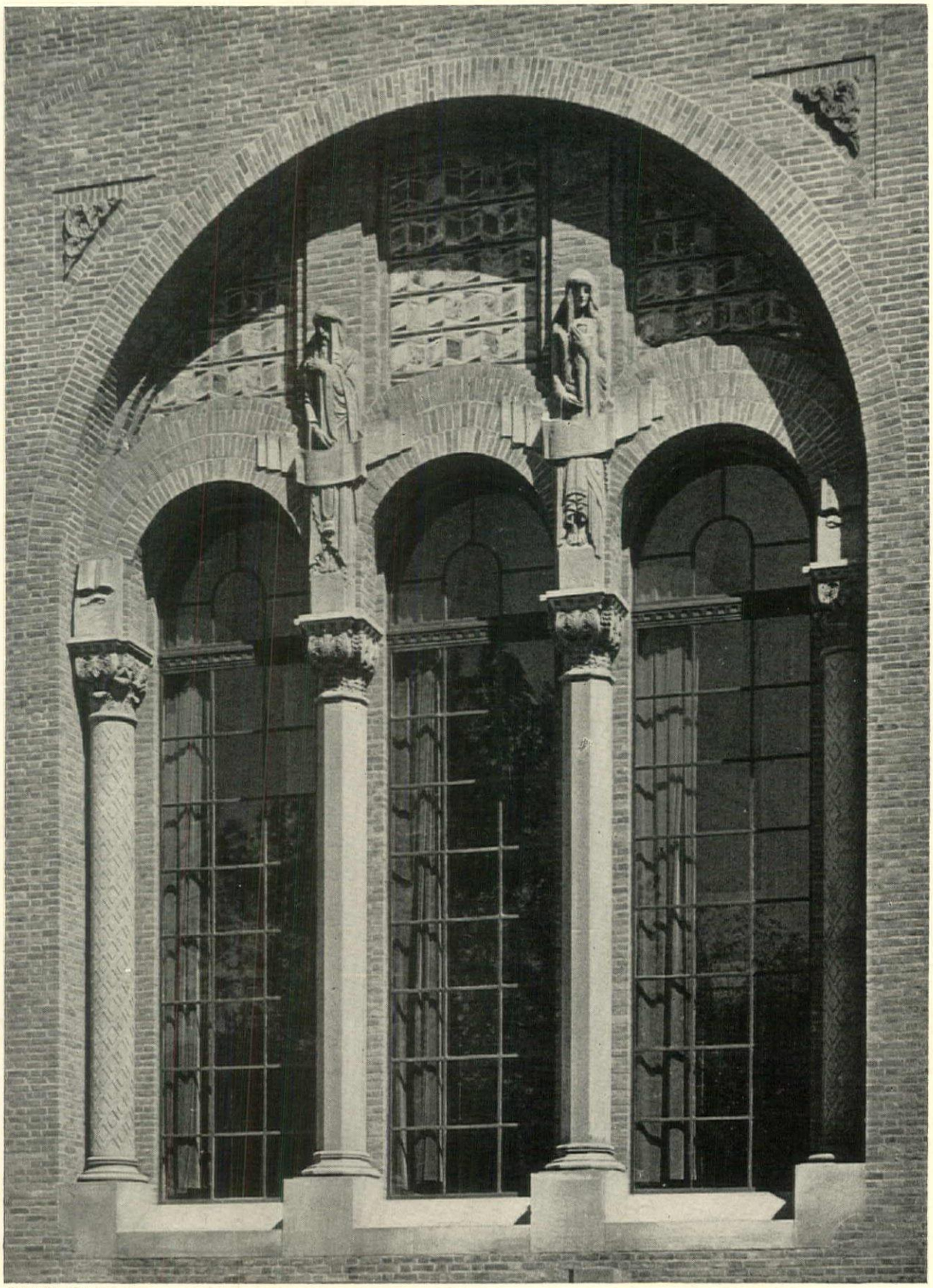


Photo by Clark

WINDOW DETAIL, MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

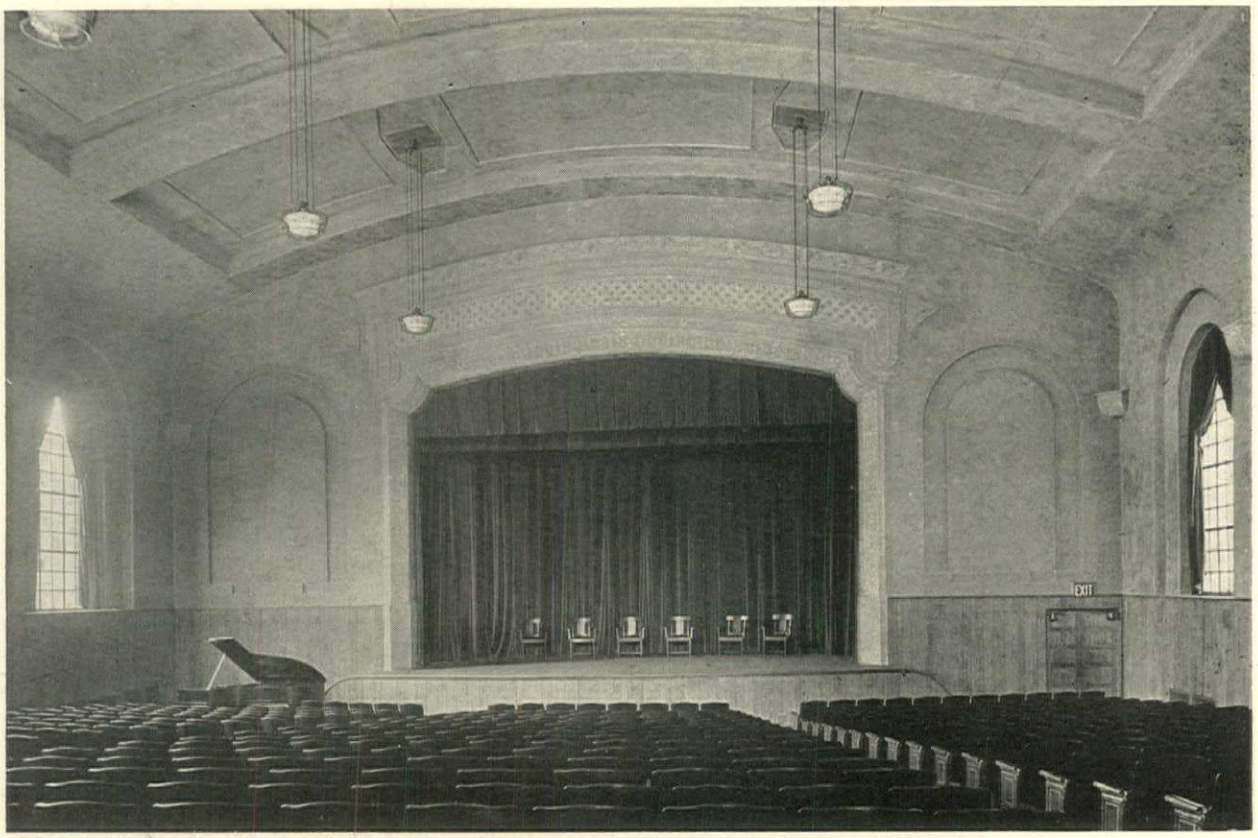
JOHN MEAD HOWELLS, ARCHITECT

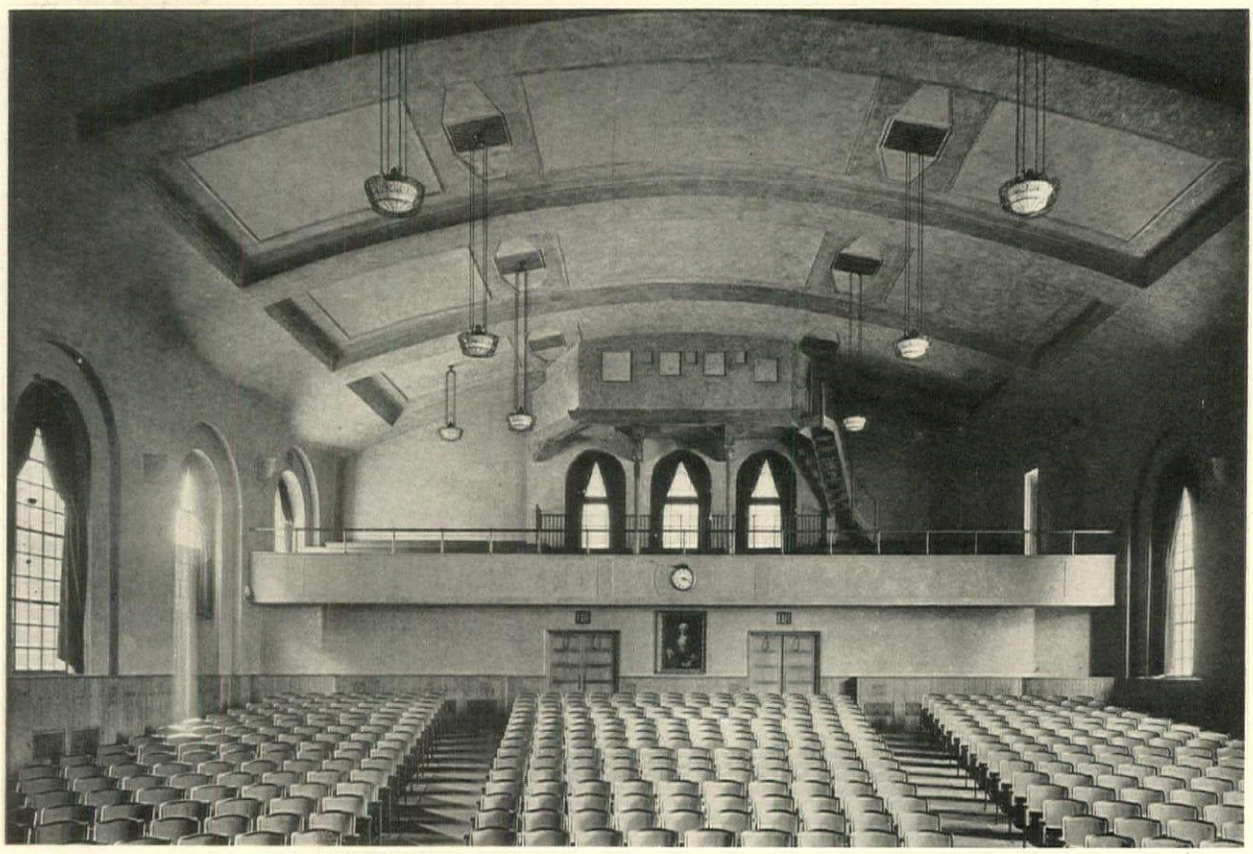


Photo by Clark

ENTRANCE DETAIL, MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT





Photos by Clark

MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT



Photo by Duryea

FACADE, APARTMENT HOTEL, NEW YORK

THOMPSON & CHURCHILL, ARCHITECTS



Photo by Duryea

ENTRANCE DETAIL, APARTMENT HOTEL, NEW YORK

THOMPSON & CHURCHILL, ARCHITECTS



Photo by Fischer

ENTRANCE DETAIL, NEW YORK FURNITURE EXCHANGE, NEW YORK

BUCHMAN & KAHN, ARCHITECTS—MAXIMILIAN ZIPKES, ASSOCIATE ARCHITECT

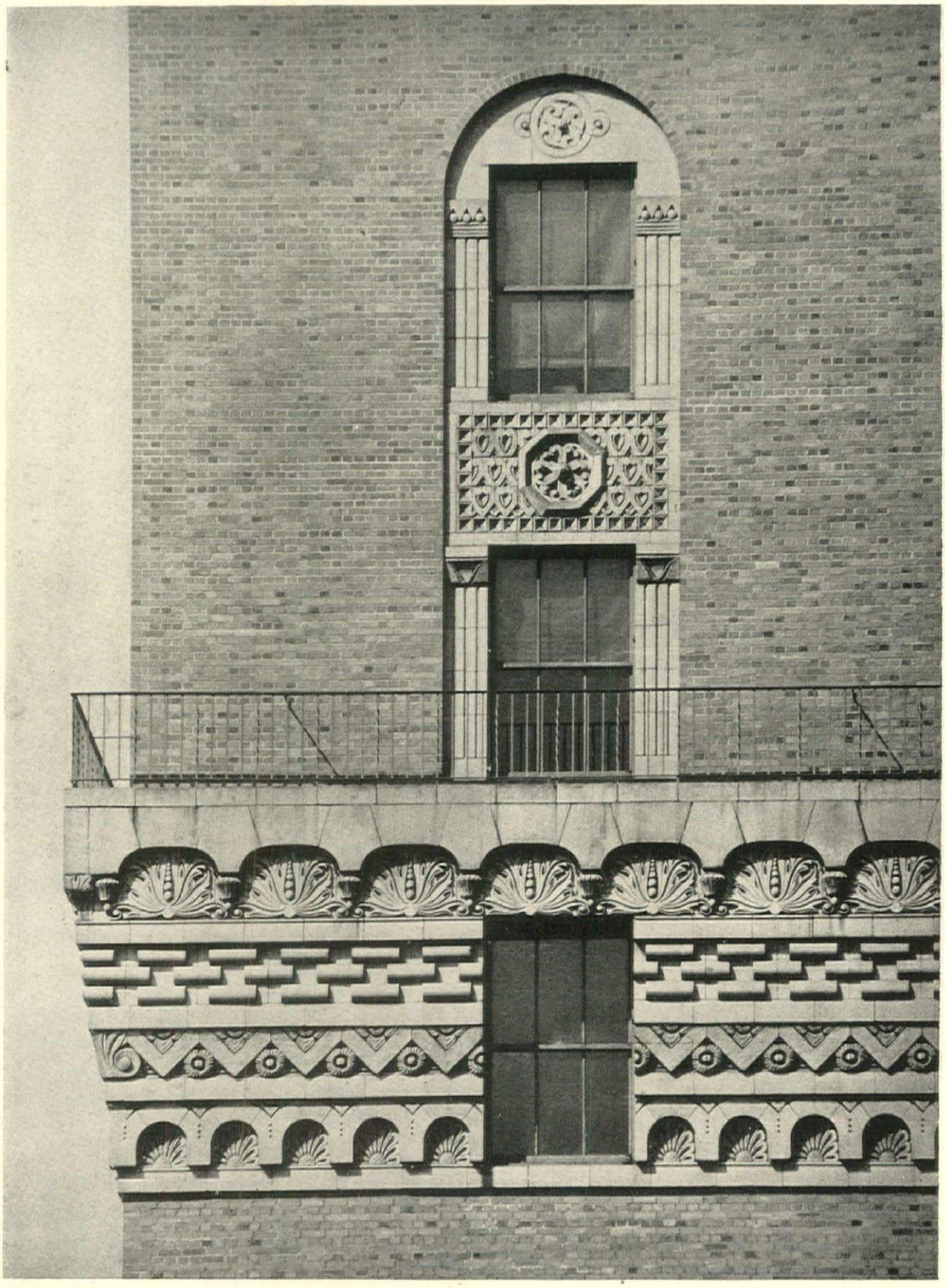
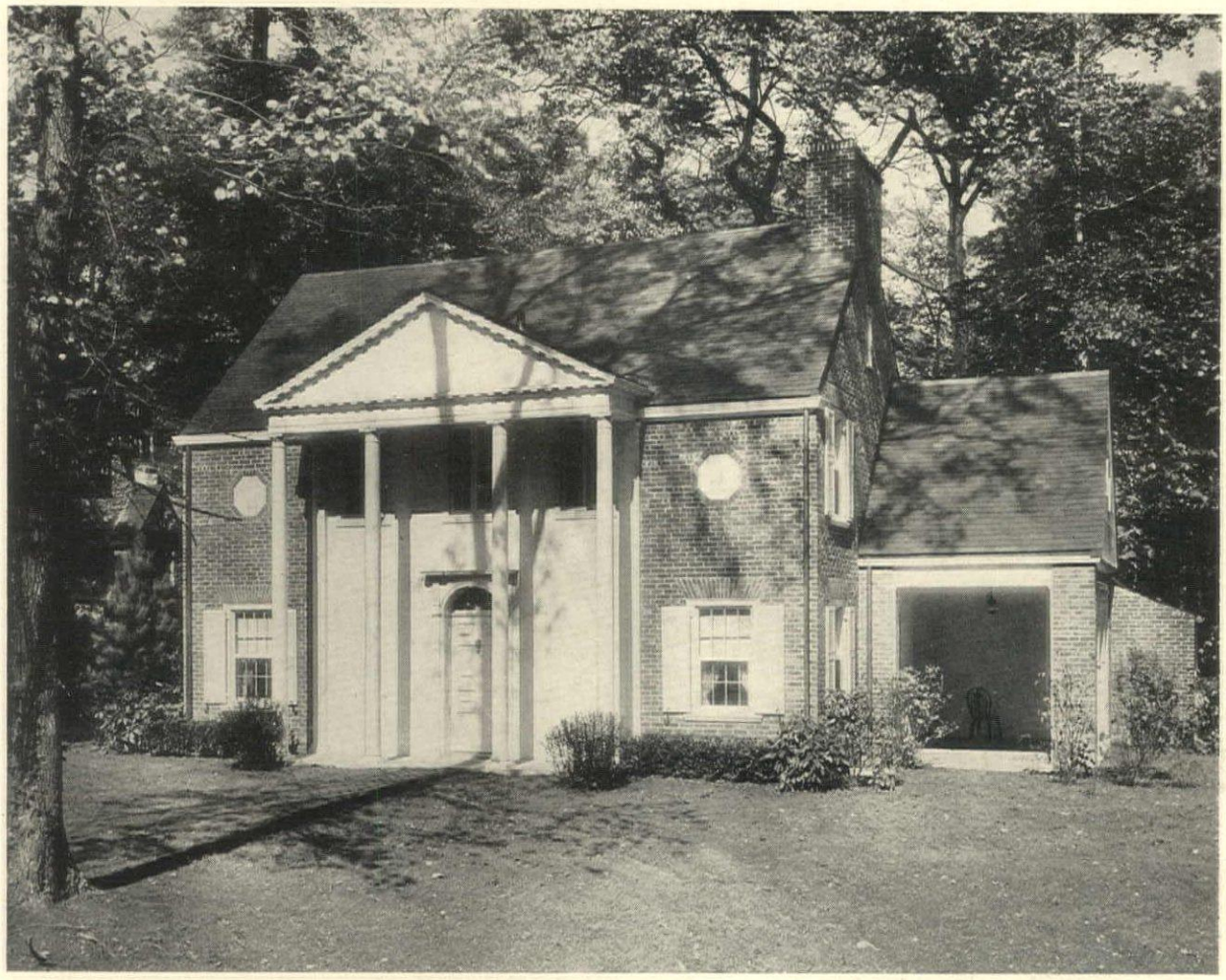


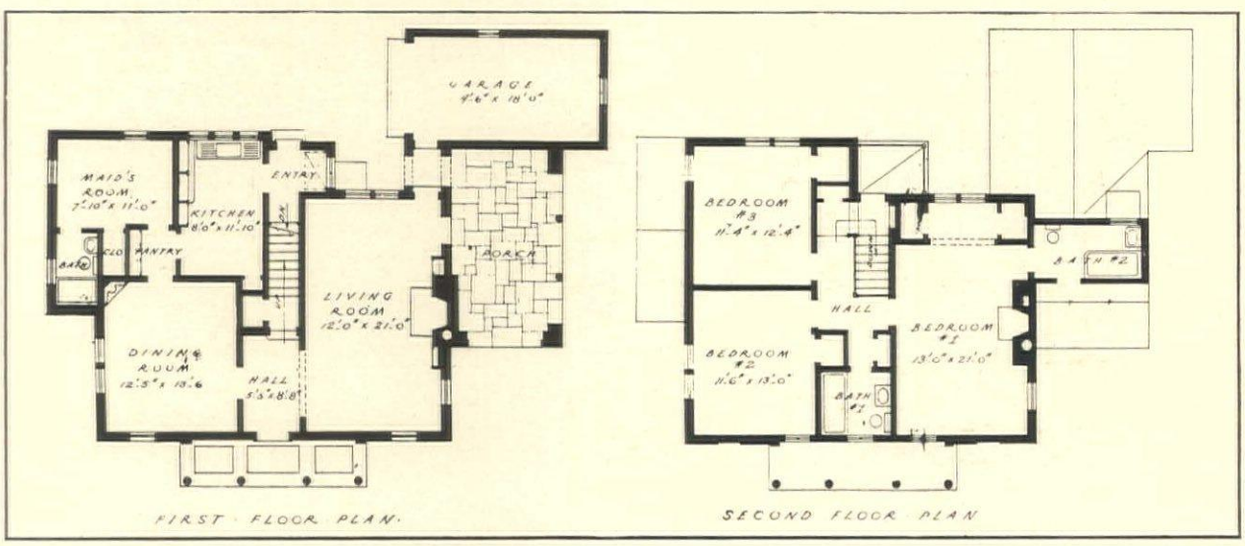
Photo by Fischer

DETAIL, NEW YORK FURNITURE EXCHANGE, NEW YORK

BUCHMAN & KAHN, ARCHITECTS—MAXIMILIAN ZIPKES, ASSOCIATE ARCHITECT

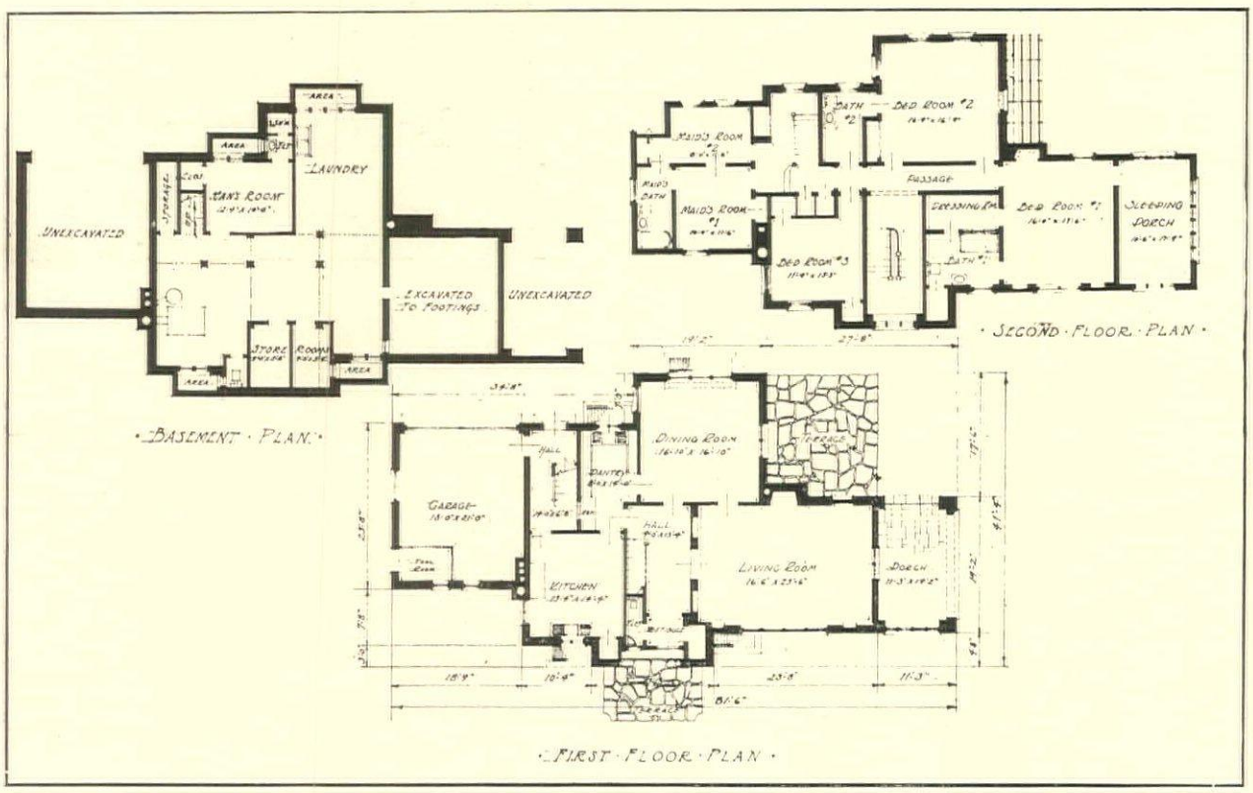
A GROUP OF HOUSES OF MODERATE COST



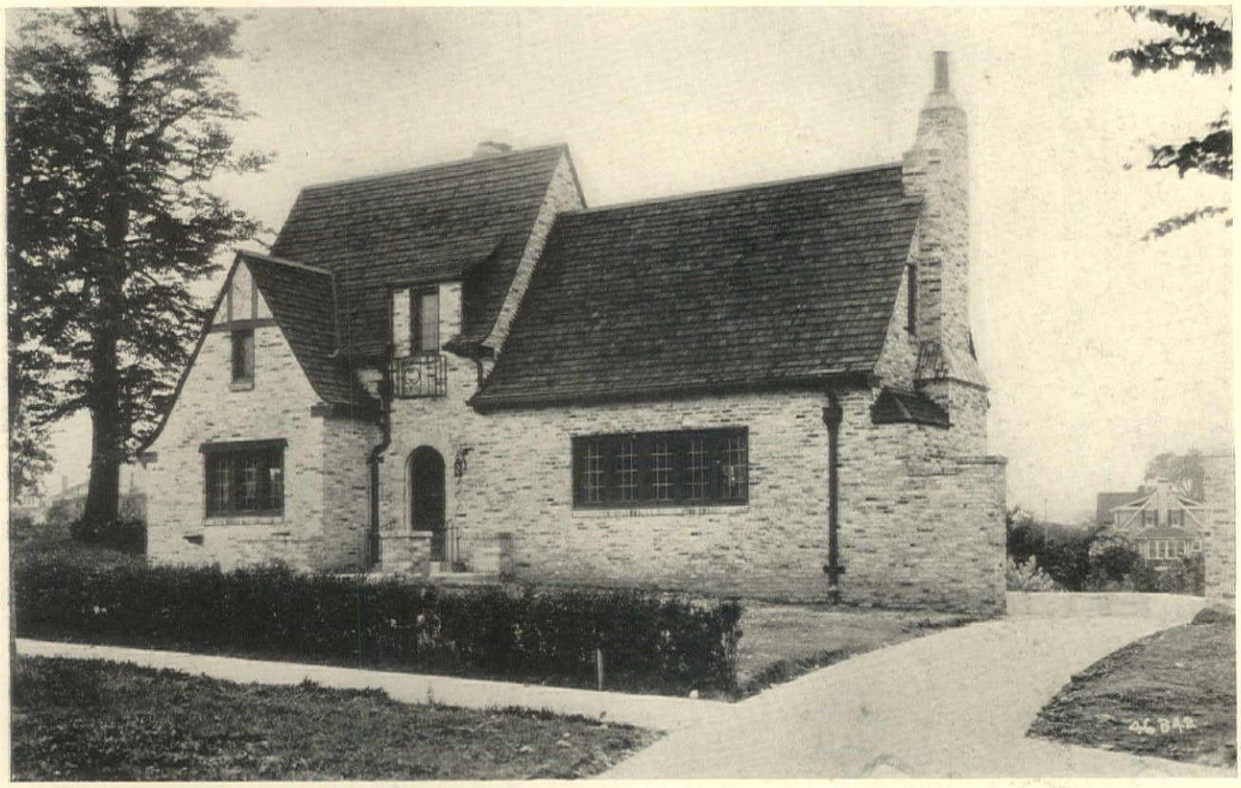


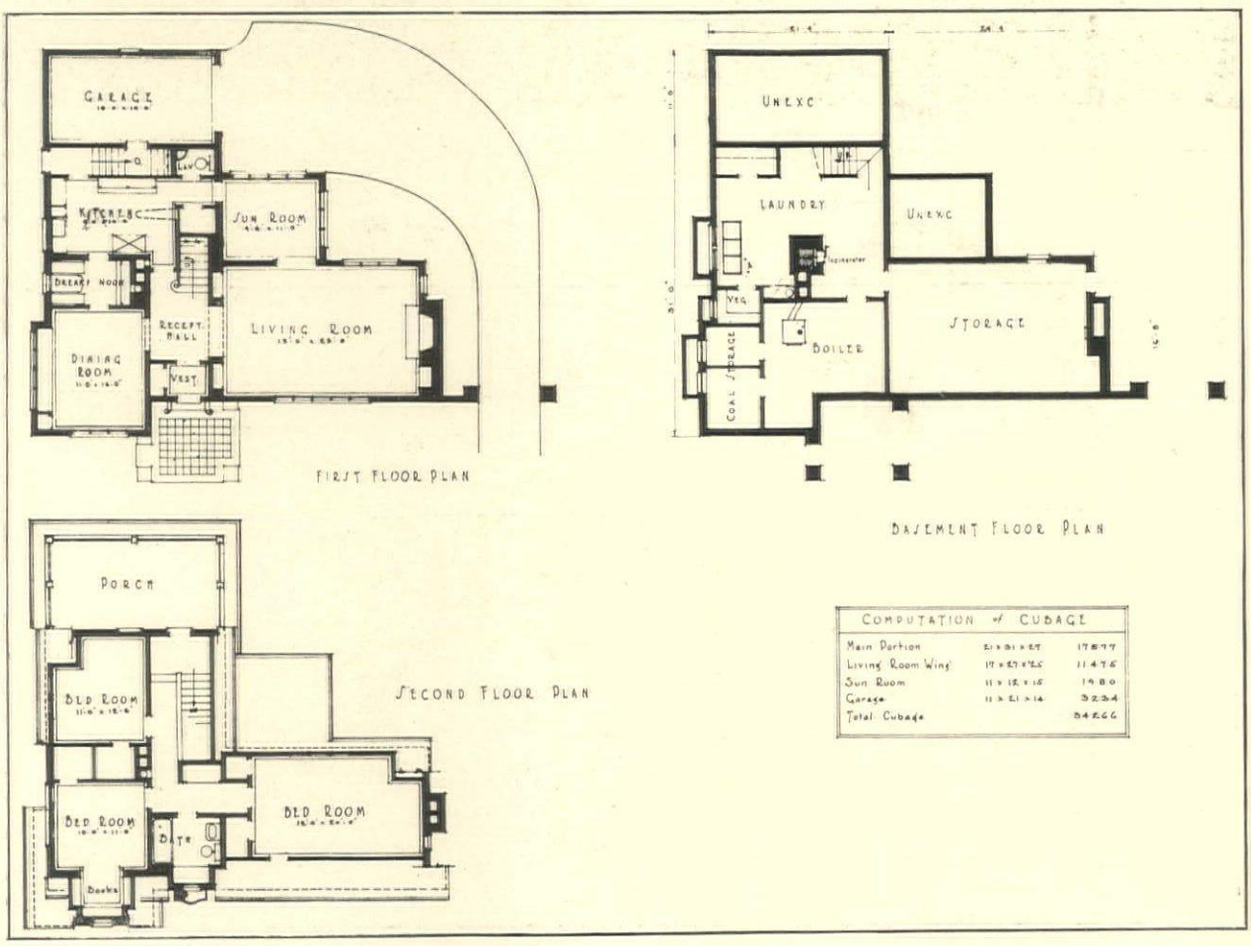
HOUSE OF M. F. GRIFFIN, SCARSDALE, N. Y.—EDGAR & VERNA COOK SALOMONSKY, ARCHITECTS



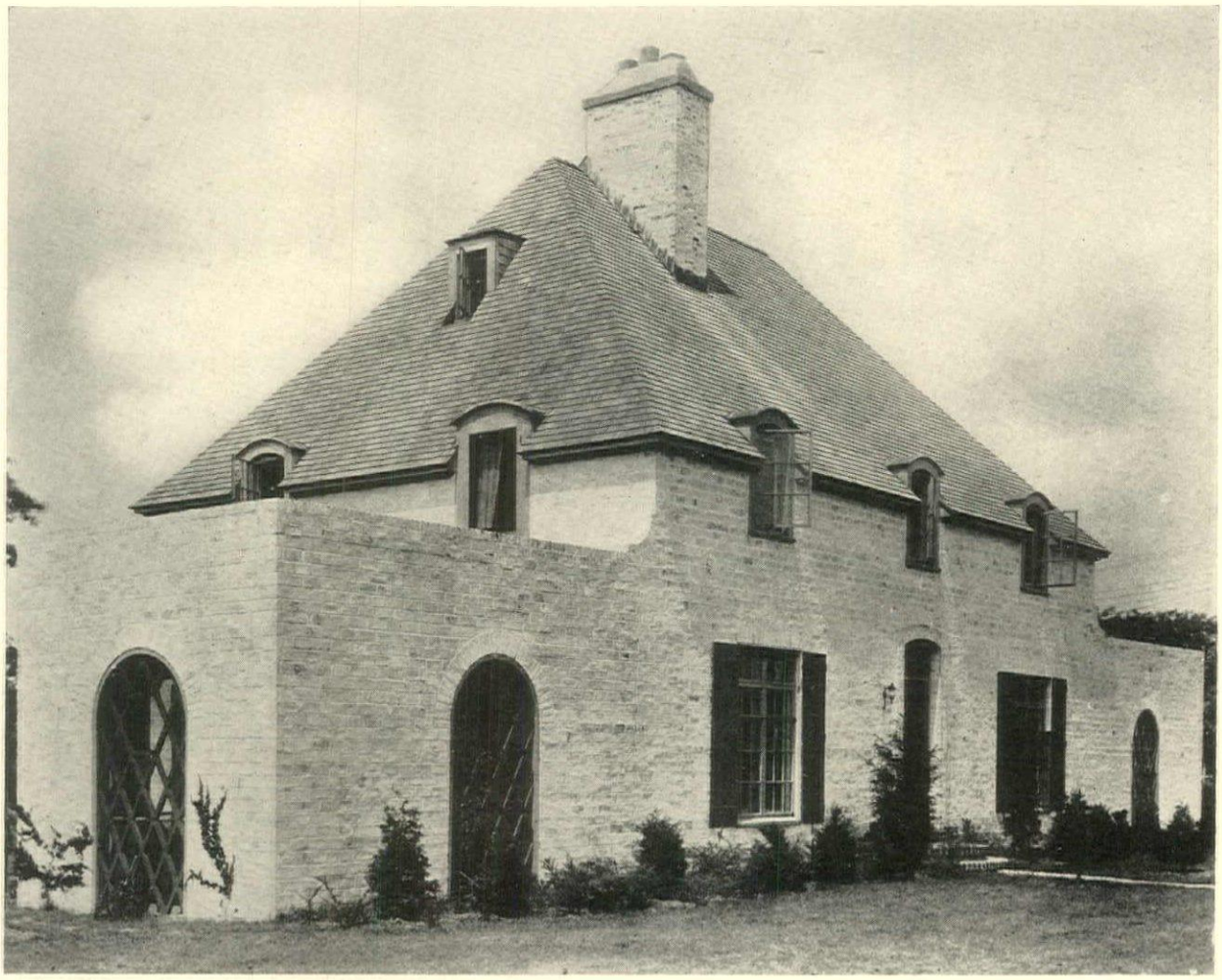


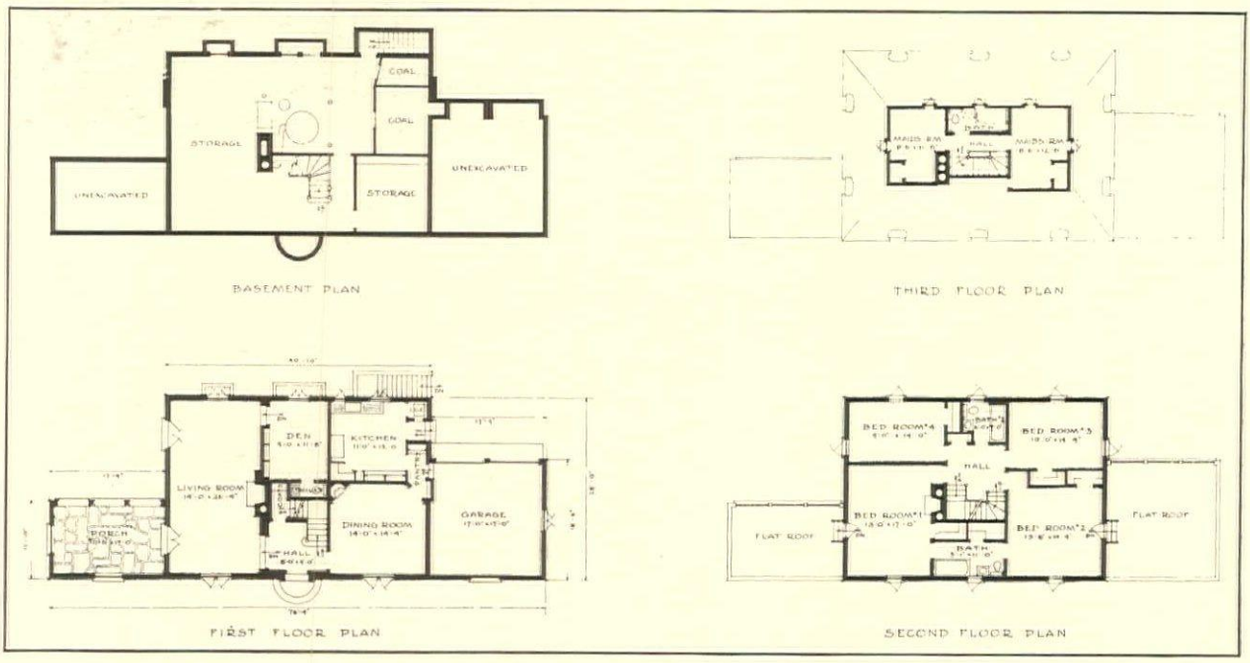
HOUSE OF ORION J. WILLIS, CLAYTON, MO.—LA BEAUME & KLEIN, ARCHITECTS



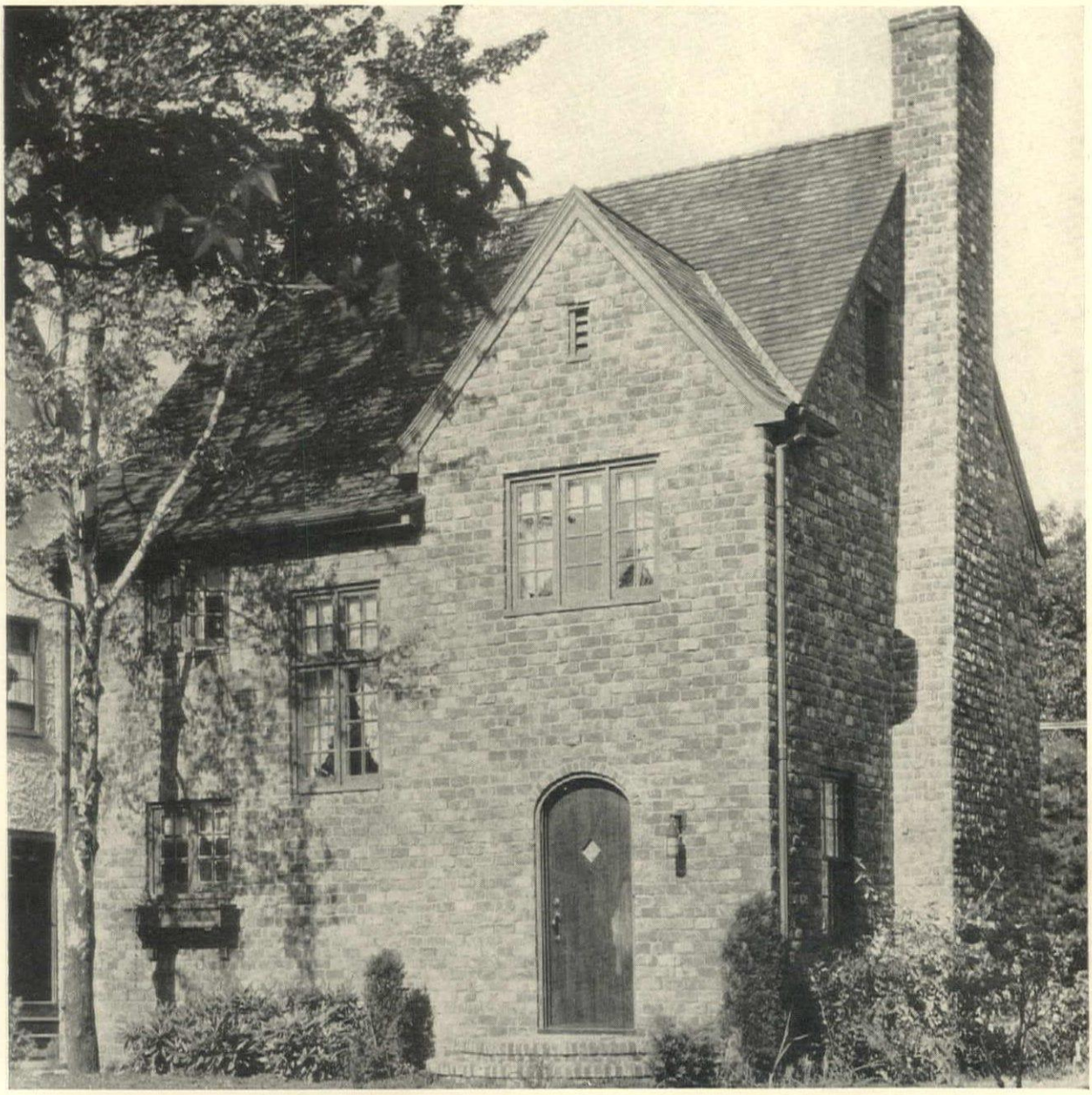


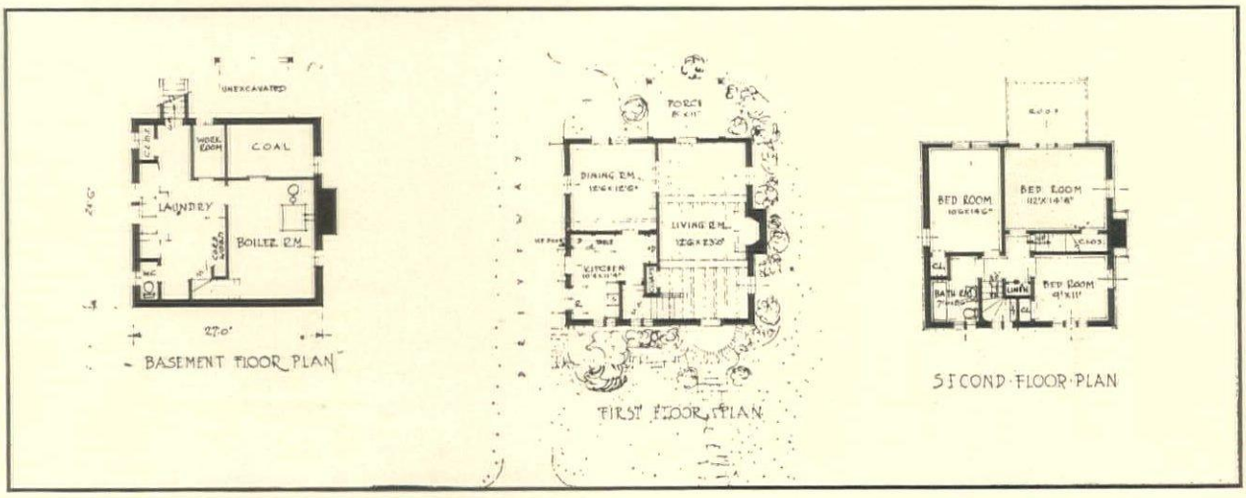
HOUSE OF PAUL GILLAN, WAUWATOSA, WIS.—A. C. RUNZLER, ARCHITECT



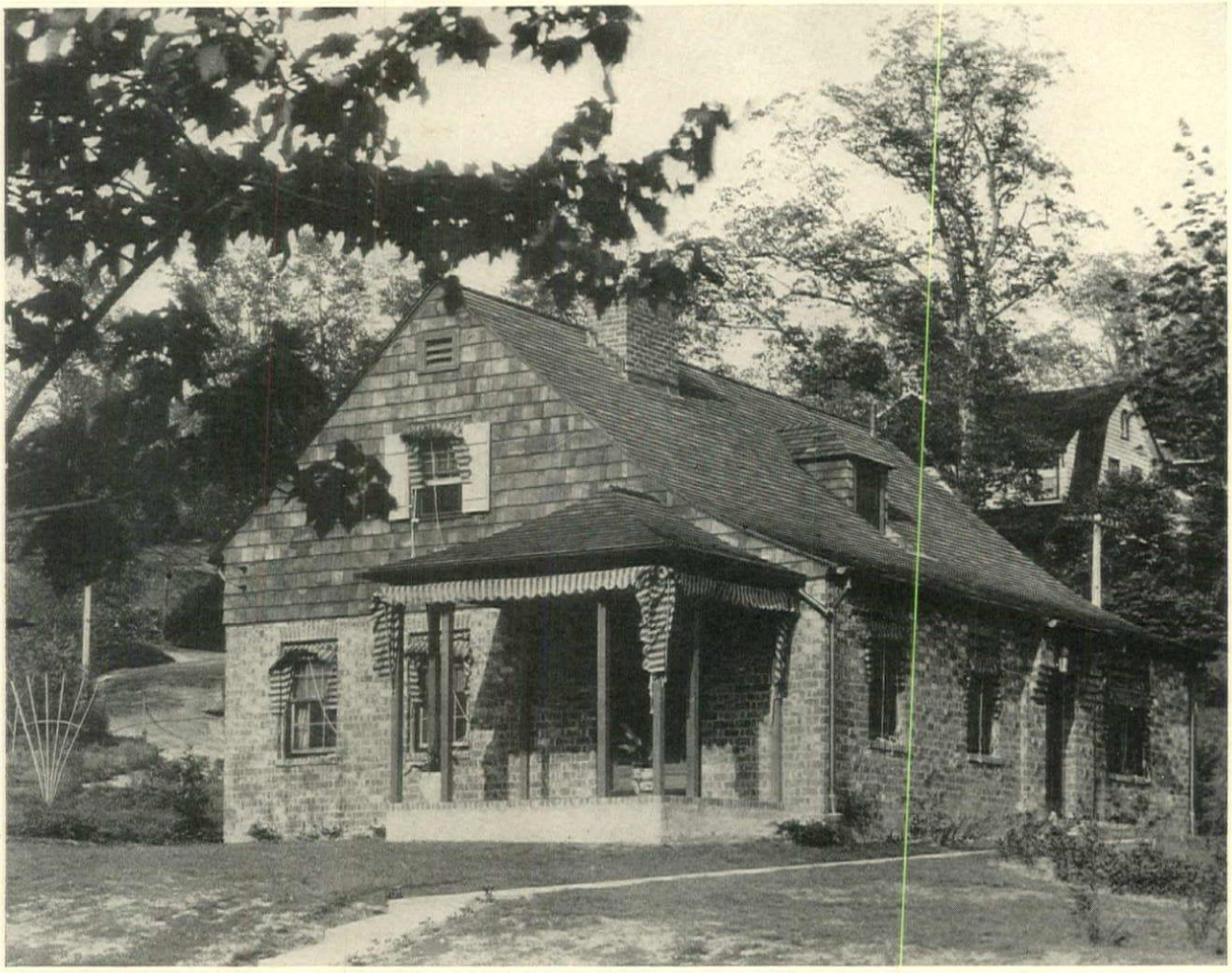


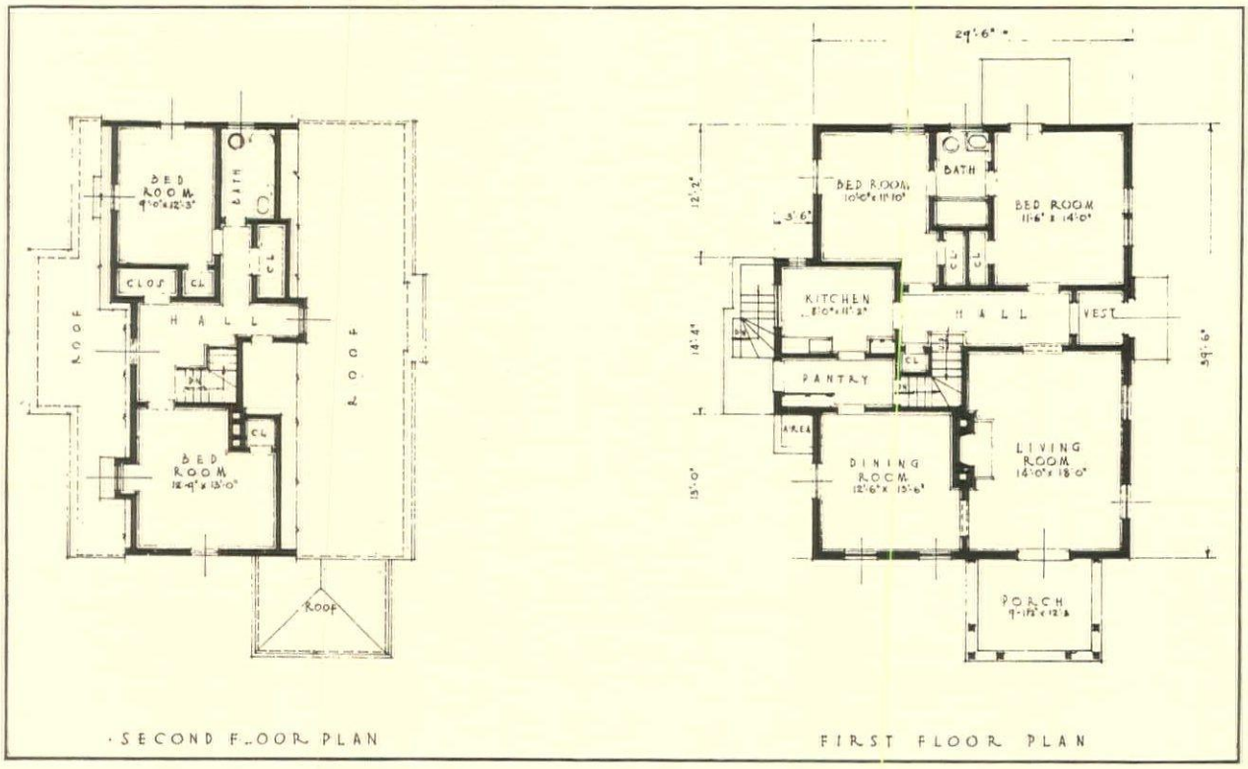
HOUSE OF PHILIP J. DWIGHT—ALFRED EASTON POOR, ARCHITECT



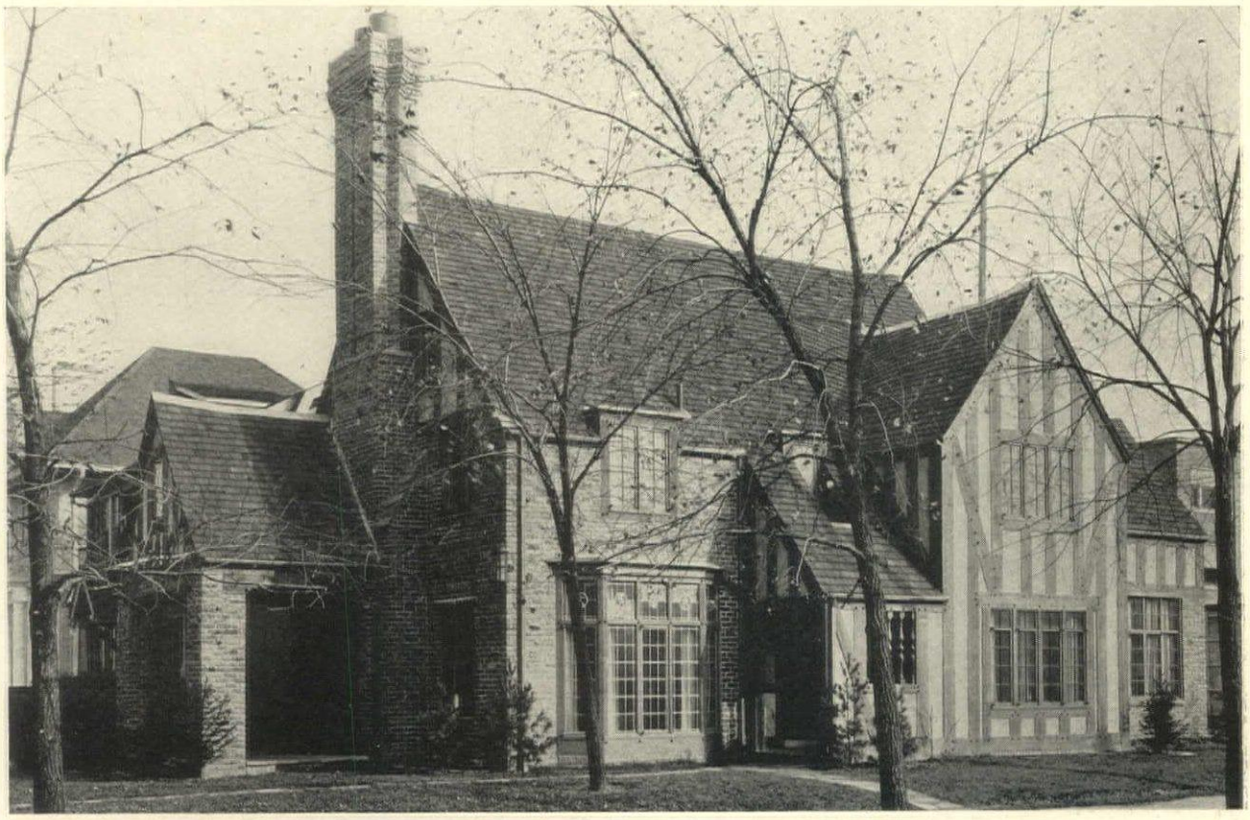


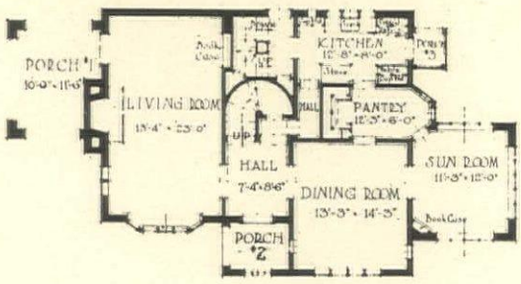
HOUSE AT ORANGE, N. J.—MARCEL VILLANUEVA, ARCHITECT



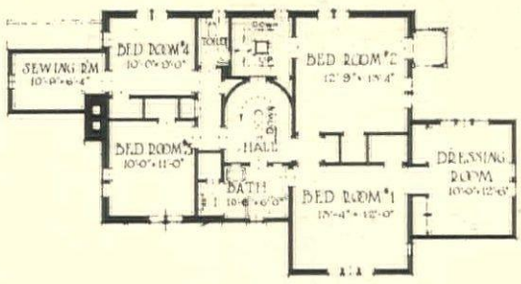


HOUSE OF O. C. WEBSTER, DOBBS FERRY, N. Y.—THOMPSON & CHURCHILL, ARCHITECTS



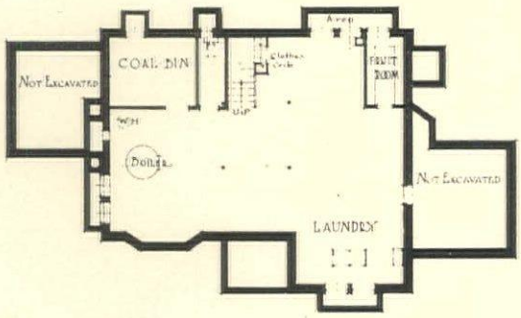


FIRST FLOOR PLAN



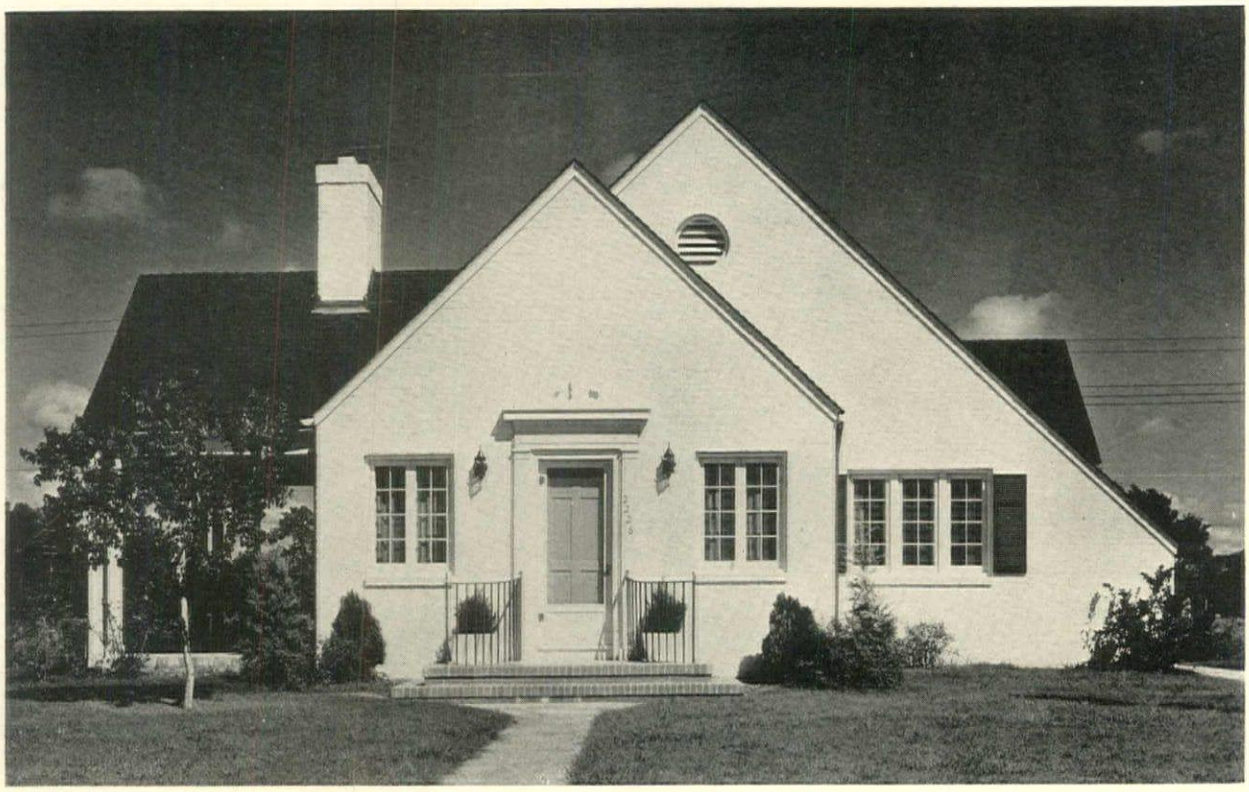
SECOND FLOOR PLAN

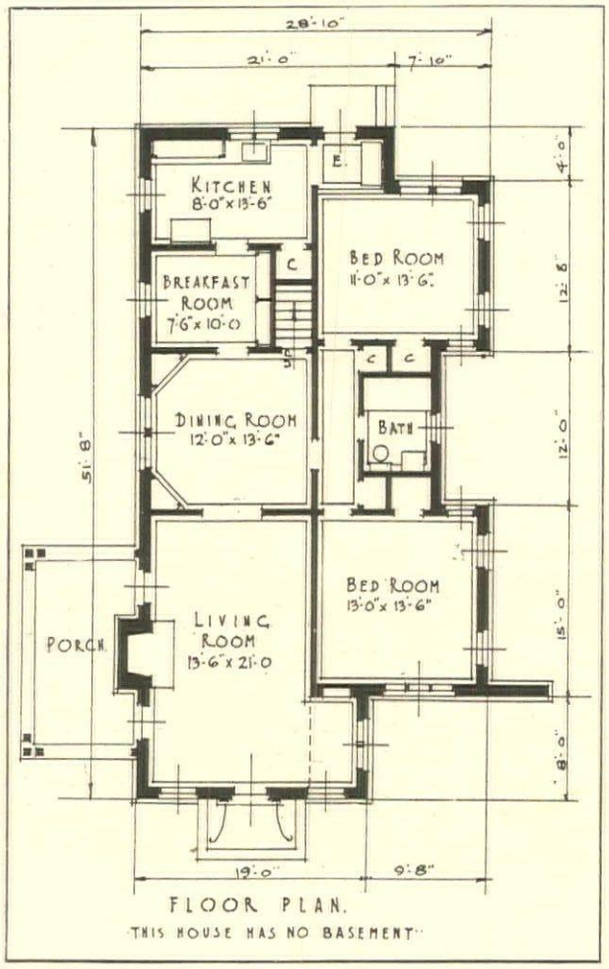
CUBAGE		
MAIN BDG	25 · 37 · 30'	= 27750
	6' · 14' · 28'	= 2436
SUN RM WING	12' · 14' · 17'	= 2856
PORCH #1	11' · 13½' · 14'-4"	= 545
PORCH #2	6' · 8' · 11½'	= 138
PORCH #3	4' · 5' · 12'-4"	= 60
TOTAL CUBIC FOOTAGE		= 33785



BASEMENT PLAN

HOUSE OF J. IVAN DISE, DETROIT, MICH.—J. IVAN DISE, ARCHITECT





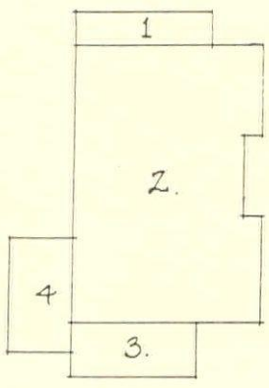
FLOOR PLAN.

THIS HOUSE HAS NO BASEMENT

HOUSE OF H. Q. HICKMAN, HOUSTON, TEXAS

HIRAM A. SALISBURY, ARCHITECT

COMPUTATION OF CUBAGE



1. 84 SQ. FT. x 14'-6" = 1218
2. 1105 SQ FT x 17'-0" = 18785
3. 152 SQ FT x 14'-6" = 2204
4. 152 SQ FT x 14'-0" x 1/4" = 532

TOTAL. 22,739 CU. FT.

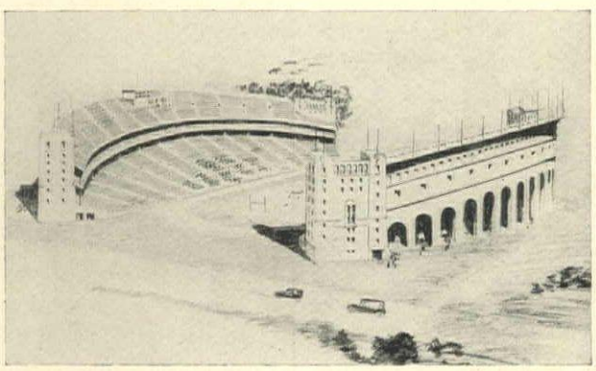
SINCE THERE IS NO BASEMENT HEIGHTS ARE TAKEN FROM BOTTOM OF FOOTINGS.

ENGINEERING AND CONSTRUCTION

DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, *Architect*—GAVIN HADDEN, *Engineer*

DYCHE Stadium at Northwestern University was erected in 1926-27 on a site which had already been used for University athletics for a number of years. The initial construction program included the complete double deck structure on the west side of the field, together with the major portion of the first deck on the east side, providing a total capacity of about 37,000 permanent seats for football and track games. With the completion later of the double deck structure on the east side, the seating capacity will be increased to about 50,000. Still further increases in seating capacity may be made by the erection of a third deck at each side above the second decks and also by additional construction at the south end of the arena, so that the total seating capacity may readily be increased to 75,000 and more.



DYCHE STADIUM AS IT WILL APPEAR WHEN COMPLETED BY THE ADDITION OF THE THIRD DECK

As designed, the two separate side stands are in plan approximately crescent-shaped and identical, and are symmetrical as a whole about the longitudinal and transverse axes of the football gridiron. Each side stand will be provided when completed with three seating decks rising one above the other, so that all the seats will be placed as advantageously as possible for viewing the games. All three seating decks on each side of the field terminate at each end in a massive tower which houses a series of ramps by which the spectators in the upper decks obtain access to their proper levels. Access to the upper parts of the first or lowermost seating deck is afforded by ramps under this deck.



DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER

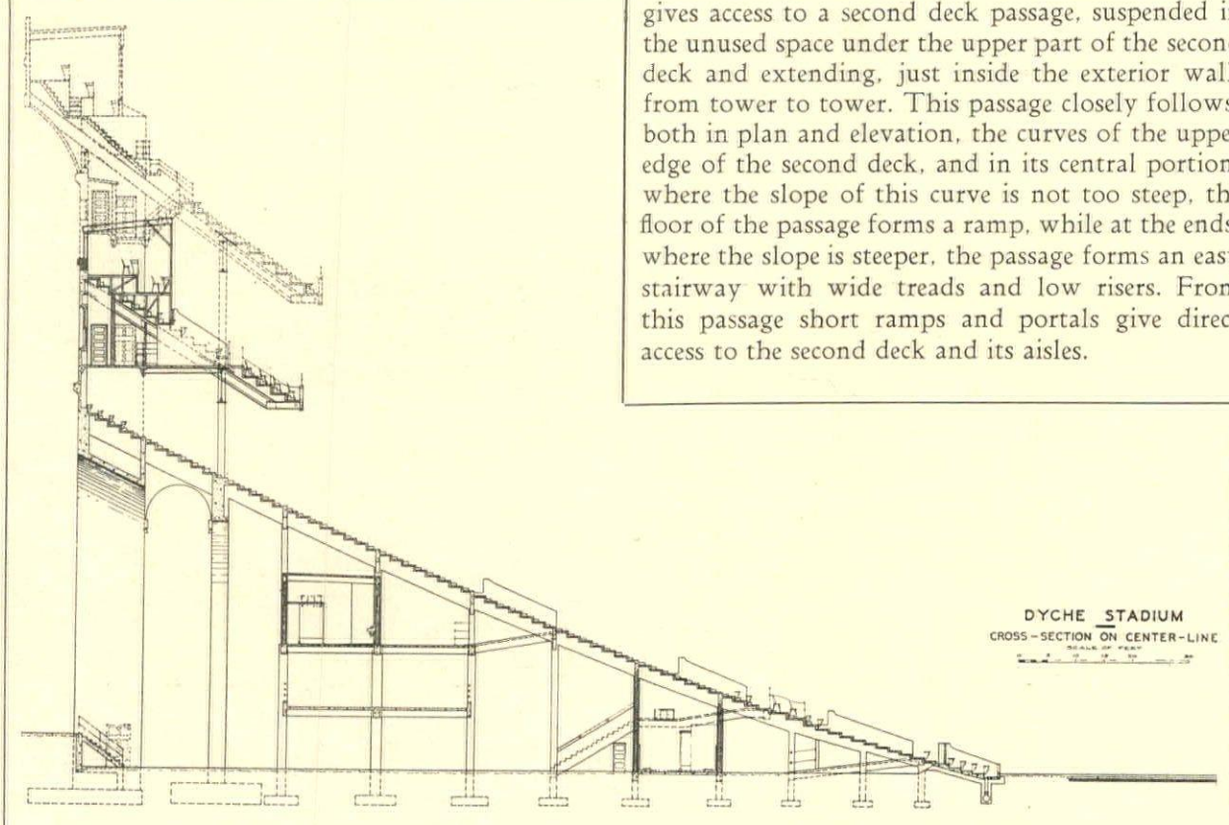
The skyline curves, resulting from the termination, in plan, of the outermost rows of seats by the sharply curving exterior walls result logically from placing the seats in their most advantageous locations, and follow modern principles of design first exemplified by the Cornell Crescent in Ithaca, N. Y., and later by other stadium structures such as those at Brown University in Providence, at the University of Denver, Colo., and at Asbury Park, N. J. The design of this structure is somewhat unique in that it carries out the crescent curves in the second and third decks as well as in the first deck. The conditions thus imposed upon the design, together with other influencing conditions, caused an unusual complexity in determining the curvature of the various parts of the structure. In the plan there are, for the triple deck side stands, twelve different major centers of circular curves, with large numbers of different major radii. Not one of these circular curves is compounded.

The resulting curves had their origin in a logical consideration dependent upon the purpose, use or appearance of the structure, involving such questions as efficient sight lines, economical, simple and cantilever spans, seat values, and circulation. These curves were followed accurately in the layout of structural steel members and their connections, of concrete surfaces, of steel reinforcement, of wood seats and their connections.

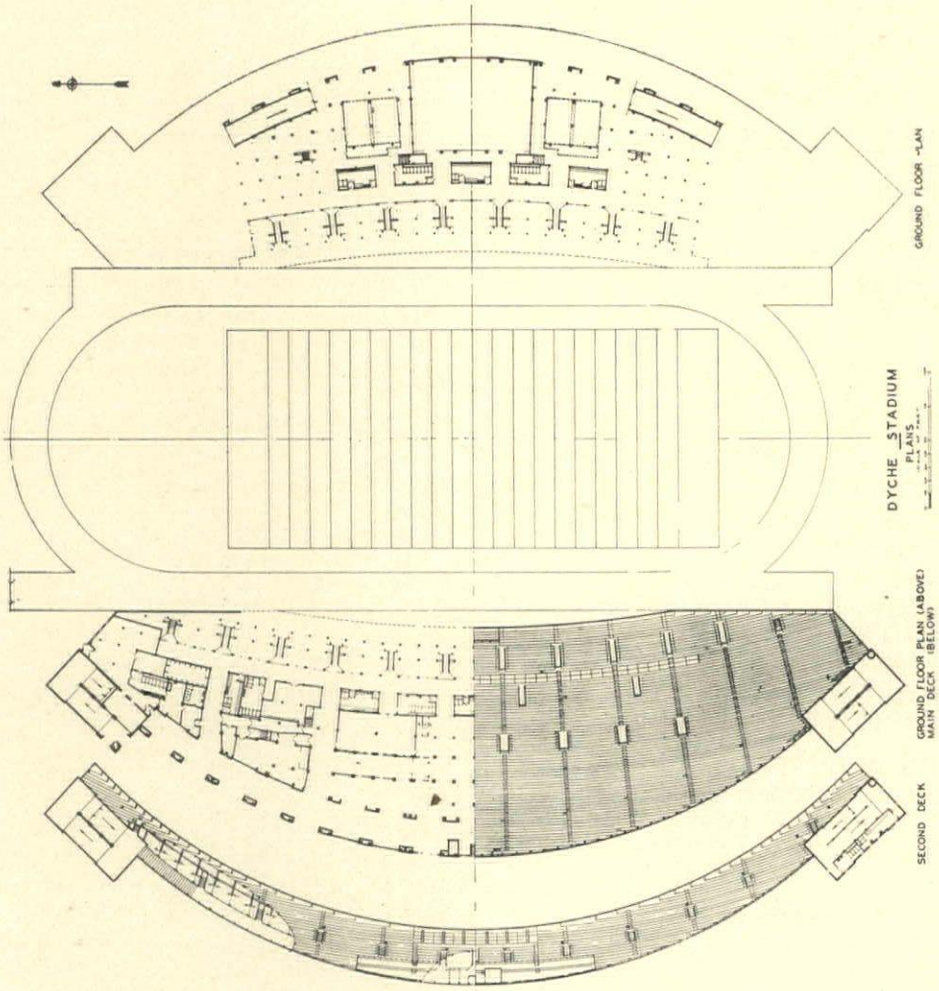
Three seating decks were adopted in the design to insure within reasonable limits not only the greatest number of advantageous and commanding seats but also the least number of seats subjected to the annoyances of column interference.

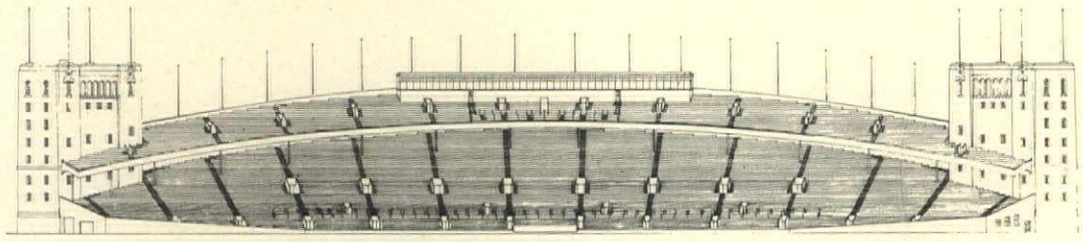
In addition to the toilet facilities for spectators (which are located at various levels as may be most convenient for all the spectators) a large amount of the space under the lowermost seating deck is utilized for athletic purposes. A large dirt floor area, clear of columns or other restrictions, is provided under one side for indoor practice, and there are also provided, in convenient locations, team rooms, with lockers, showers, etc., for the home teams and for visiting teams, general locker rooms, supply rooms, laundry, heating plant, coaches' and officials' rooms, handball courts, lecture room, doctor's and trainer's room, etc. The extensions of the east side which will be constructed later will contain a complete housekeeping apartment for a caretaker and his family. The heating plant, located under one end of the first deck on the west side, contains two boilers of over 1,500 sq. ft. of heating surface each, and two large hot water heaters. The installation is unusual on account of the great distances to which heat must be carried through unheated spaces and the high peak hot water loads necessitated by the large number of shower baths. There are 60 showers under the west side alone.

The ramp tower at each end of each side stand gives access to a second deck passage, suspended in the unused space under the upper part of the second deck and extending, just inside the exterior wall, from tower to tower. This passage closely follows, both in plan and elevation, the curves of the upper edge of the second deck, and in its central portion, where the slope of this curve is not too steep, the floor of the passage forms a ramp, while at the ends, where the slope is steeper, the passage forms an easy stairway with wide treads and low risers. From this passage short ramps and portals give direct access to the second deck and its aisles.

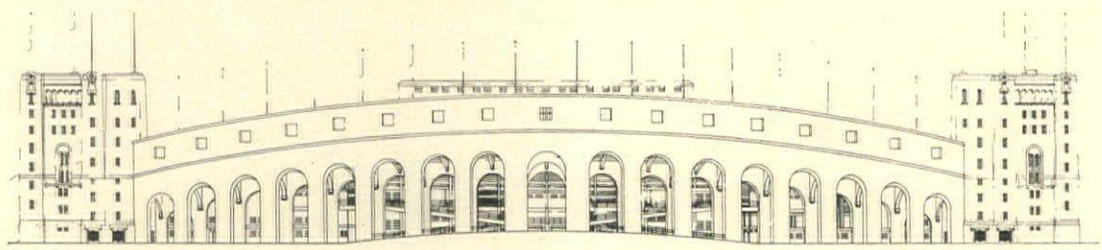


DYCHE STADIUM—CROSS SECTION ON CENTER LINE SHOWING POSITION OF THE THIRD DECK TO BE ADDED LATER. THE PRESS BOX ON THE SECOND DECK WILL BE MOVED TO THE THIRD DECK





ELEVATION FROM FIELD



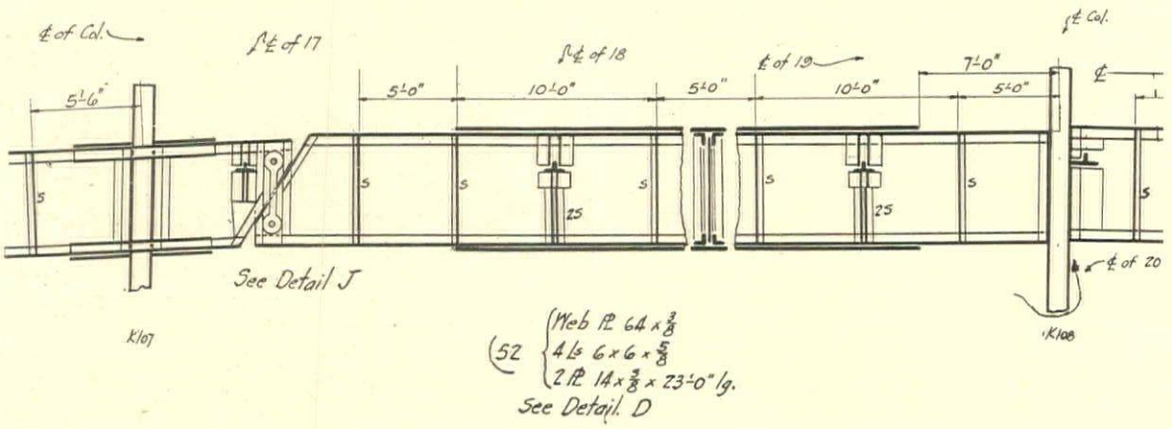
EXTERIOR ELEVATION

DYCHE STADIUM

ELEVATIONS

PLANS AND ELEVATIONS, DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

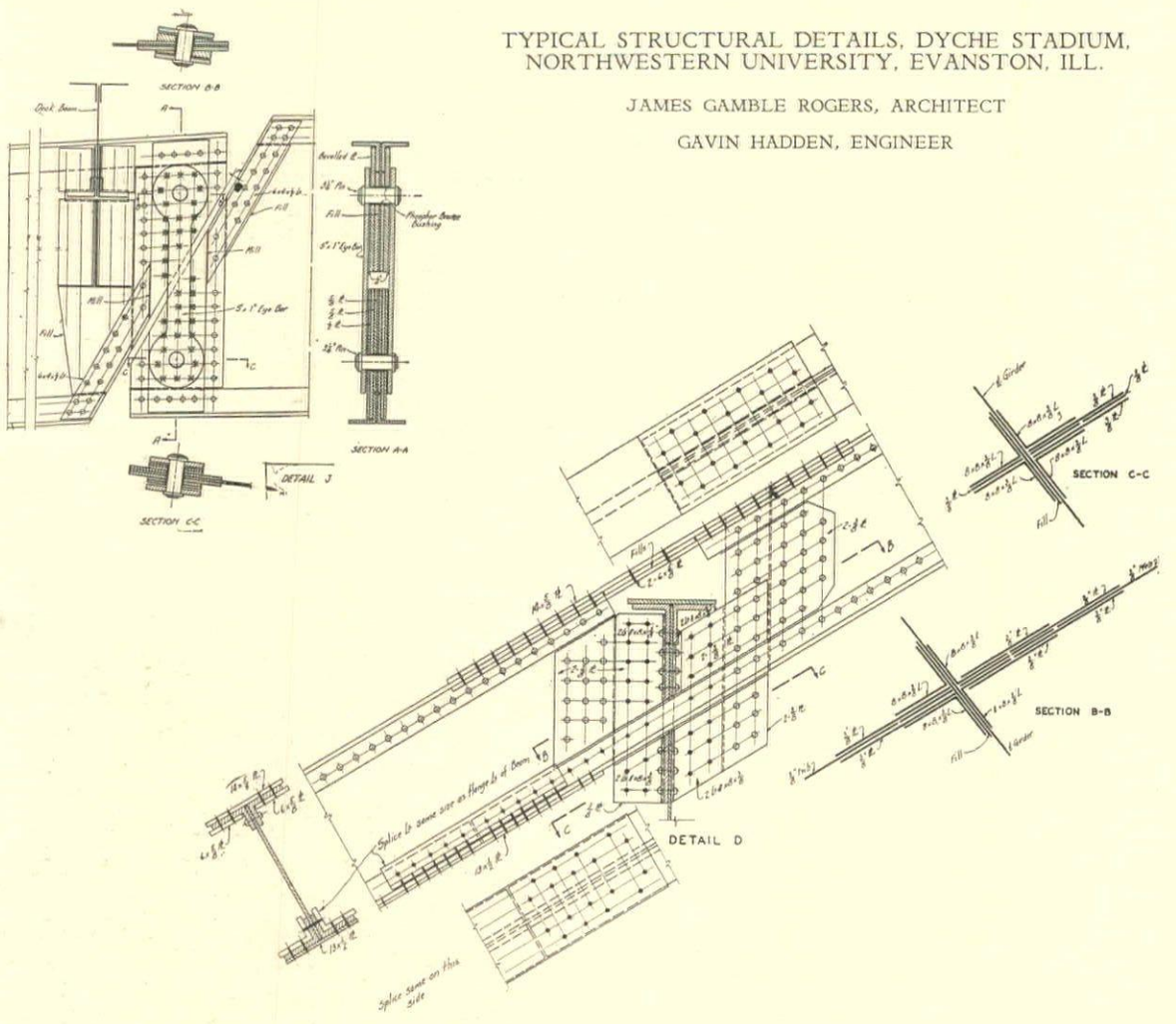
JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER



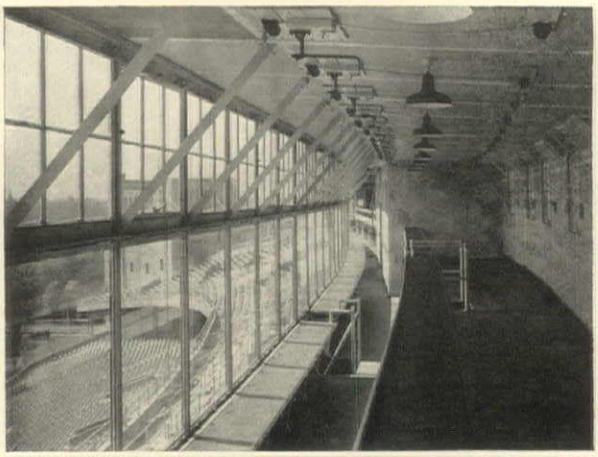
TYPICAL STRUCTURAL DETAILS, DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT

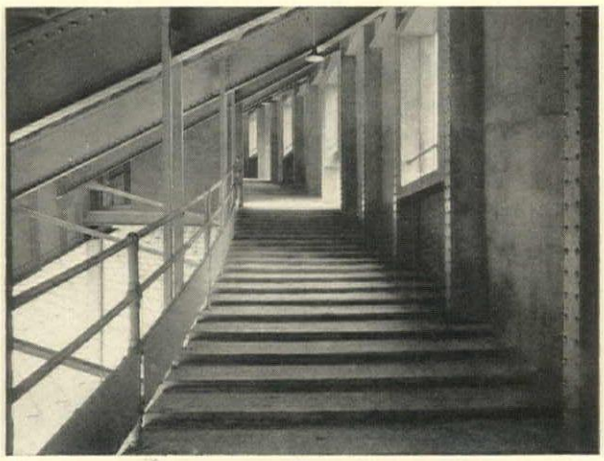
GAVIN HADDEN, ENGINEER



THE SLAB SEAT DECK CLOSE TO THE GROUND AT THE FRONT IS BUILT ON A CINDER BED AND IS DIVIDED BY THROUGH BUTT JOINTS AVERAGING 40′ APART, DOWELED WITH SMOOTH GREASED RODS. IN THE FRAMED STRUCTURE THERE ARE FOUR EXPANSION JOINTS FROM 80′ *to* 130′ APART. IN THE SEAT DECKS SLIDING JOINTS ARE LOCATED MIDWAY BETWEEN AISLES ON LINES OF GIRDERS RADIAL TO THE RISER CURVES EXCEPT OVER THE ARCADE AT THE REAR. THROUGH BUTT JOINTS WITH DOUBLE COLUMNS AND SPLIT PIERS ARE CARRIED THROUGH ARCADE WALLS, RAMPS, AND PASSAGES, UNDER THE FIRST DECK, WHERE CONCENTRATED LOADS OCCUR. SECOND DECK LONGITUDINAL GIRDER IS PROVIDED WITH A LINK JOINT. ALL EXPANSION JOINTS ARE FORMED BY ELASTIC BITUMINOUS JOINT FILLER EXCEPT BETWEEN SLIDING SURFACES WHERE TWO LAYERS OF WAXED BUILDING PAPER ARE PROVIDED

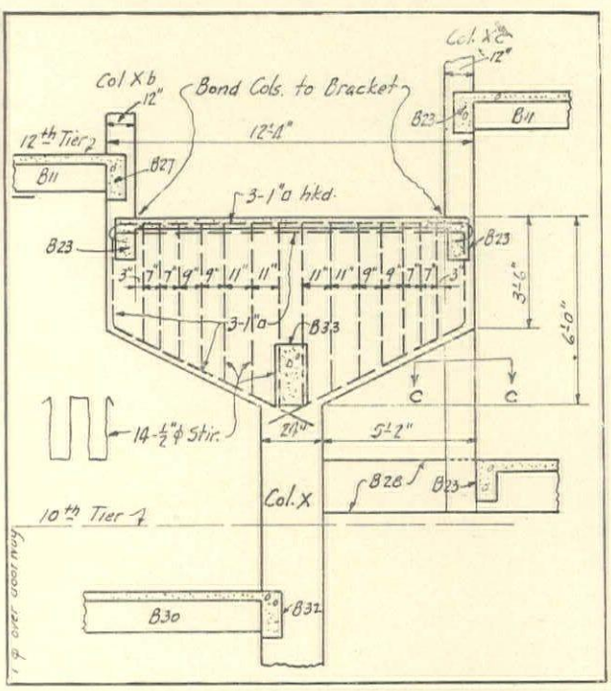


THE PRESS BOX COMMANDS AN UNOBSTRUCTED VIEW OF THE ENTIRE FIELD. IT IS ENCLOSED, PROVIDED WITH DESKS, TELEPHONES AND TELEGRAPH, AND IS HEATED

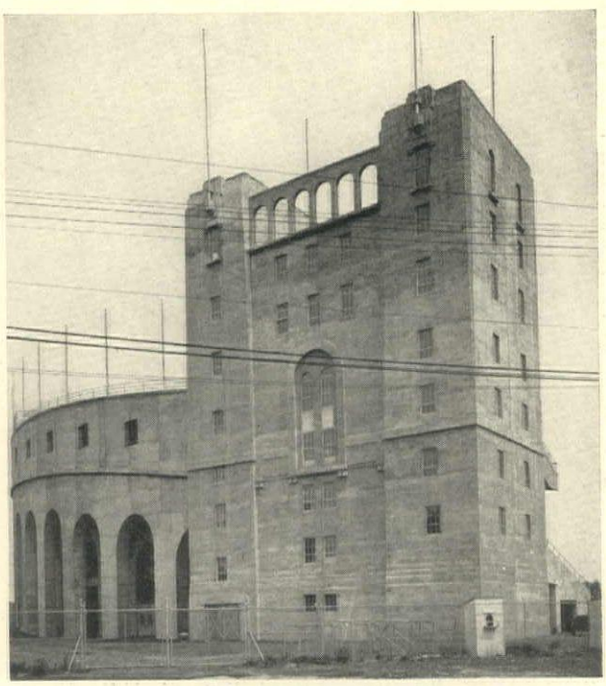


FLOOR OF PASSAGE UNDER SECOND DECK FORMS A RAMP WITH STAIRWAYS AT ENDS WHERE THE SLOPE IS STEEPER. STEPS ARE ABOUT 4″ X 22″

The press box, located at the top of the second deck at the center of one side, will later be located in a corresponding position at the top of the third deck in order to furnish the most desirable and most commanding view of the gridiron. There is no possibility of obstruction of the view of the press, even if spectators stand up in front of the box. The entire box is enclosed, on three sides by plate glass, and is provided with artificial heat and light. Ample desk facilities are provided for instruments and for papers. There is a private telephone connection to the players' box at the front of the first deck. Outside telephone and telegraph connections are also provided. Entrance and exit and toilet facilities are provided for the press separate from the general spectators' facilities, and in the future access to the private press portal in the third deck will be obtained by two elevators operating in shafts located inside the piers of the central arch in the exterior wall. At the present time the upper portions of these elevator shafts, inside the press box, are used for radio broadcasting. There are four of these radio booths, each separately enclosed to furnish sound privacy. The press elevators when installed may also be used for carrying a few spectators who occupy special box seats at the front of the second deck. These box seats, with the third deck furnishing weather protection above them, and without obstruction in front of them, will be second only to the press seats in desirability. Additional private boxes with separate entrances are also provided part way up the first deck.



DETAIL OF RAMP FRAMING IN TOWER

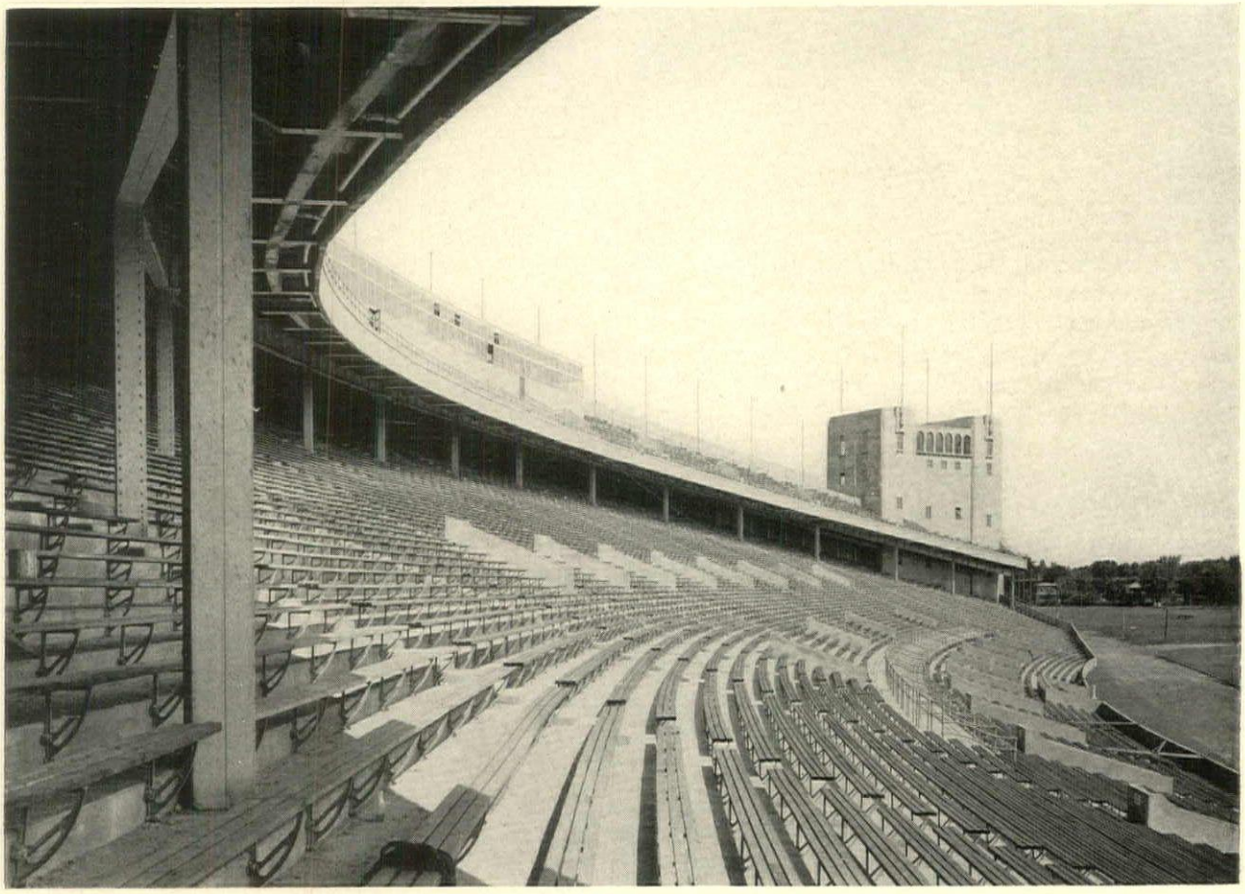


RAMP TOWER OF THE DYCHE STADIUM

Each ramp tower has a single series of broad ramps about 16′ wide leading from the ground to the second deck passage, with a single line of interior columns; above, the ramps continue, with width reduced to about 10′, to the level of the future third deck passage, with a double line of interior columns. The space thus released is utilized for public toilet rooms to serve spectators on the upper decks. The columns of the double line, in the upper part of the tower, are supported by heavy double cantilever brackets at the tops of the lower columns. This detail is illustrated on page 67.

The entire structure is built in general of reinforced concrete and structural steel, and all conspicuous concrete wall surfaces have been given a rubbed finish.

The general contractor for the Dyche Stadium was J. B. French Co., Chicago, and the design and supervision of construction were carried out by James Gamble Rogers, architect; Gavin Hadden, engineer, associates, New York City, with C. A. Holden in charge of the detailed design, G. F. Baker in charge of the resident supervision and C. A. Fuller the design of the heating plant.



DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER

SPECIFICATIONS AND DATA ON A NEW INSULATING BOARD

A FOLDER for filing has recently been received from the Cornell Wood Products Company, 190 North State Street, Chicago, Illinois. The index tab carries the A.I.A. file No. 37a1. One leaf of the folder forms a pocket and contains a sample of the insulating board. A booklet is included which contains typical installation details and specifications. This is an unusually well prepared piece of literature for filing. Practical data only has been included. The absence of "sales talk" makes it unnecessary to wade through a large amount of material to locate the information of interest to architects, draftsmen and specification writers. A copy of this valuable folder may be obtained by addressing the Cornell Wood Products Company or THE AMERICAN ARCHITECT Service Department.

FOURTH ANNUAL MEETING, CONCRETE REINFORCING STEEL INSTITUTE

BILOXI, MISSISSIPPI, has been selected by the Directors of the Concrete Reinforcing Steel Institute as the place for holding the fourth annual meeting of the Institute. The meeting will be held March 19th to 21st, 1928, at the Edgerton Golf Hotel. Details of the meeting will be announced in the near future.

THE USE OF WELDING FOR FABRICATING ROOF TRUSSES

By William Dalton

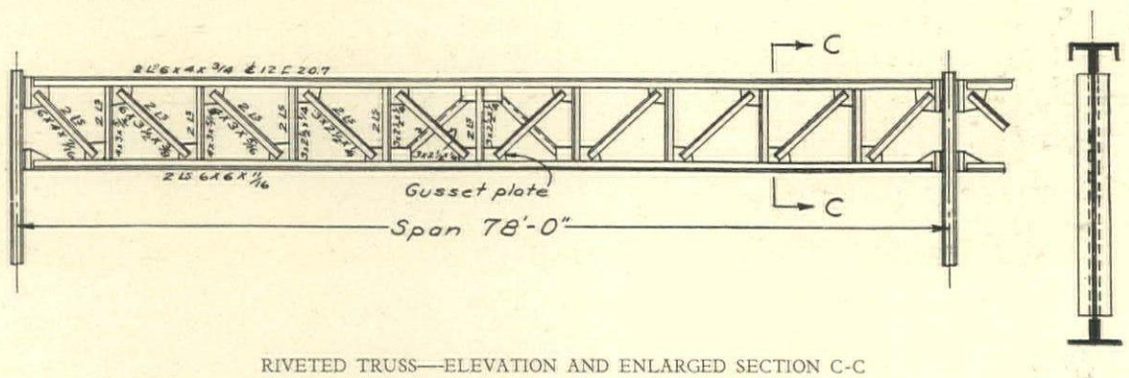
A ROOF truss ordinarily consists of two cord members latticed together by a system of tension and compression members which transfer the compression stresses to the top cord and the tension stresses to the bottom cord. So far it has been the usual practice to use a pair of angles both for the cords and connecting members, with gusset plates and rivets as the means of fastening the angles together. The use of rivets necessitates punching holes in the truss members and these holes cause a greater waste of material than merely that which is removed. The loss is equivalent to a strip of metal the full length and thickness of the member in which the hole is punched and as wide as the diameter of the rivet.

One-half of the connecting members are in compression and the other half are in tension. In compression, angles are not as efficient as H-beams but have been generally used because of the ease of making riveted joints with them. Tension members must be straight when applied so as to prevent a distortion of the truss under load. Channels are best suited for such tension members because they provide more metal directly in line with the applied load than any other section that has flanges to hold it straight.

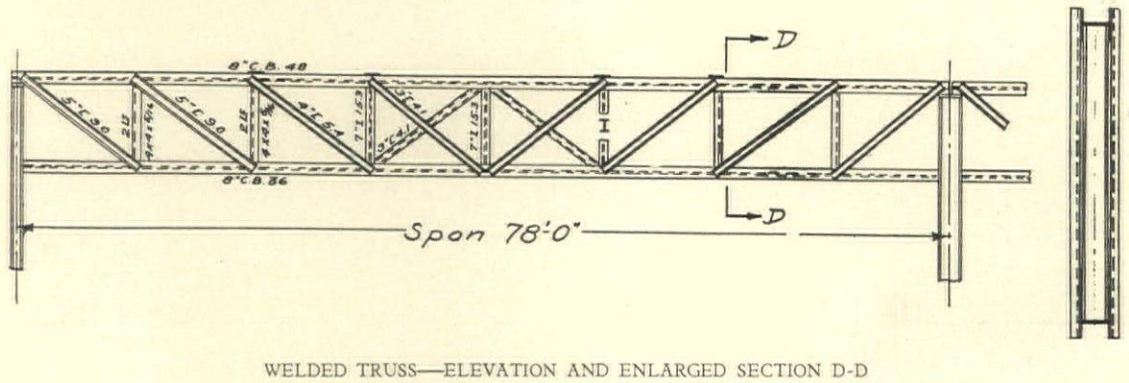
This analysis indicates that if H compression beams can be economically fastened to channel tension members a truss can be made with the least amount of metal for a given load. It is not easy to rivet this combination of shapes together, but welding provides a means of making the necessary connections. It also avoids the loss of metal caused by rivet holes and does not require the gusset plates needed for riveted joints.

The welded truss design illustrated is a combination of H compression members and channel tension members, which is flexible enough to accommodate the variations in the size of members required for the different parts of the truss. The cords are made of H-beams with flanges placed in the vertical plane. They can be reinforced at the center if necessary by welding extra plates to the webs. The tension channels are fastened to the outside faces of the cord flanges, and the H compression members are fastened to the inside flanges of the cords.

Seats for roof purlins are provided by plates welded to the top flanges of the upper cord. These plates are punched for the purlins and give a connection to the truss without lowering the efficiency of the cord. Where sway bracing is needed, a chan-



RIVETED TRUSS—ELEVATION AND ENLARGED SECTION C-C



WELDED TRUSS—ELEVATION AND ENLARGED SECTION D-D

nel is used for the purlin plate with its flanges turned down and punched for the diagonal brace rods.

It is claimed that a definite size weld of a given length made with a specified current and electrode has as definite and dependable holding value as a rivet. Skillful arc welders thoroughly equipped can make a cheaper connection than the riveted joint of equal strength.

The riveted and the welded trusses shown are designed for the same load and stresses. Riveted trusses are about 40 per cent heavier than the welded trusses, and bids received for both constructions show a considerable saving in cost by the use of the welded truss.

That welded joints in structural members may be produced having strength values equivalent to those of riveted joints is indicated by a series of tests recently conducted under the direction of Professor T. R. Lawson of the Rensselaer Polytechnic Institute, in the laboratory of that institution. The metallic arc welding process was used in making the test specimens.

The tests were made on ¼, 5/16 and ⅜ inch fillet welds, this type of weld being commonly used in fabricating machine parts and steel structures from standard rolled steel shapes. On each size of fillet there were made tension and compression tests, fillet lengths being ½, 1, 2, 3, 4, 5 and 6 inches.

A summary of the results of the tests is said to show that a ¼ inch fillet will stand a safe allowable load of 2,600 pounds per lineal inch, using four as a factor of safety. Corresponding values for 5/16 and ⅜ inch fillets are 2,900 and 3,200 pounds. A ¾ inch rivet will stand a shearing load of 4,500 pounds per lineal inch. Based on the results of the recent tests, a ⅜ inch fillet will sustain approximately the same load if deposited for a length of 1½ inches.

In summarizing the results of the fillet weld tests, values representing the lowest average of test results on a number of fillets of the same size and length were taken. The welds tested were all made by hand and were made in one layer; that is, the entire fillet was built up in a single pass along the joint.

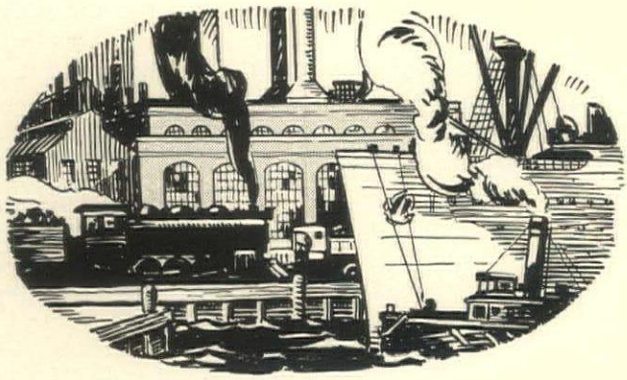
AMERICAN CONCRETE INSTITUTE CONVENTION

THE 1928 convention of the American Concrete Institute will be held in Philadelphia February 28, 29 and March 1. The convention headquarters will be at the Benjamin Franklin Hotel. Among the papers to be presented at this convention are the following: Design and Cost Data for the 1928 A. C. I. Standard Building Code, by Arthur R. Lord; Flow of Concrete Under Sustained Compressive Stress, by Raymond E. Davis, Professor of Civil Engineering, University of California; and A Method for Predicting Concrete Strengths with Increased Precision, by Herbert J. Gilkey, Associate Professor of Civil Engineering, University of Colorado. Other papers and discussions will include, Concrete Control; Placing Methods; Use of Manufactured Sand; Concrete Stone Manufacture; and Concrete Products. Additional information relative to the convention may be obtained by addressing the Secretary, Harvey Whipple, 2920 Grand Boulevard, Detroit, Michigan.



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THIRD COMPETITION, STEEDMAN TRAVELLING FELLOWSHIP

THE Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this Fellowship, to be held in the Spring of the year 1928. The Fellowship is founded in memory of James Harrison Steedman, M. E., Washington University—1889, First Lieutenant U. S. Naval Reserves, Assistant Engineer Officer U. S. S. Oklahoma in 1917 and 1918, who at the age of fifty, suffering from a malady curable only by rest, refused to quit his post and knowingly made the great sacrifice.

The value of this Fellowship is represented by an annual award of fifteen hundred dollars, to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University, St. Louis, Mo. The Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age, at the time of appointment to this Fellowship.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks properly filled out not later than January 19, 1928, as well as requests for supplementary information relative to the rules and regulations governing the competition.

Candidates who are holders of a degree not conferred by Washington University are required to submit with their application a transcript of the record of their scholastic work. Candidates must be sponsored by the architect in whose office they are taking, or have completed, the year of practical work required for eligibility to this Fellowship. Each application must also bear two additional endorsements by members of The American Institute of Architects.

The "Steedman Fellow" is expected to spend the full term of one year abroad in travel and study, and preferably in original research. Upon his return, he is required to present a thesis, the material for which has been collected during the period of study abroad and which is to conform in all other particulars to the regulations established by the Graduate School of Washington University for candidates for an advanced degree. This thesis, if satisfactory, together with the fulfillment of the other requirements for the advanced degree, will enable the Fellow to be considered by the Faculty for recommendation to the Corporation of Washington University for the degree of Master of Architecture, to be conferred by Washington University at the commencement exercises following the completion of his work.

EXHIBITION OF PHOTOGRAPHS OF MODERN AND MEDIEVAL BRICKWORK

A TENTATIVE schedule of the exhibition of photographs of modern and medieval brickwork which is now touring the United States has been announced as follows:

Detroit	January 1-January 16
Cincinnati	January 23-February 4
Pittsburgh	February 8-February 18
Philadelphia	February 22-March 7
Reading	March 12-March 17
Boston	March 21-April 6
Amherst	April 12-April 19
Hartford	April 25-May 10
Toronto	May 21-June 2
Milwaukee	June 11-June 23
St. Paul	June 28-July 12
Denver	July 23-July 28
Salt Lake City	August 6-August 17
Seattle	August 27-September 5
Portland	September 10-September 19

The exhibit consists of approximately five hundred excellent photographs, and because of its inspirational and educational value, is decidedly worth the time required to view it. Architects and architectural draftsmen in the cities in which the exhibit has already been held have viewed it with enthusiasm. The photographs are unusually well taken and it is evident that they have been selected with care and thoughtful consideration of the subject.

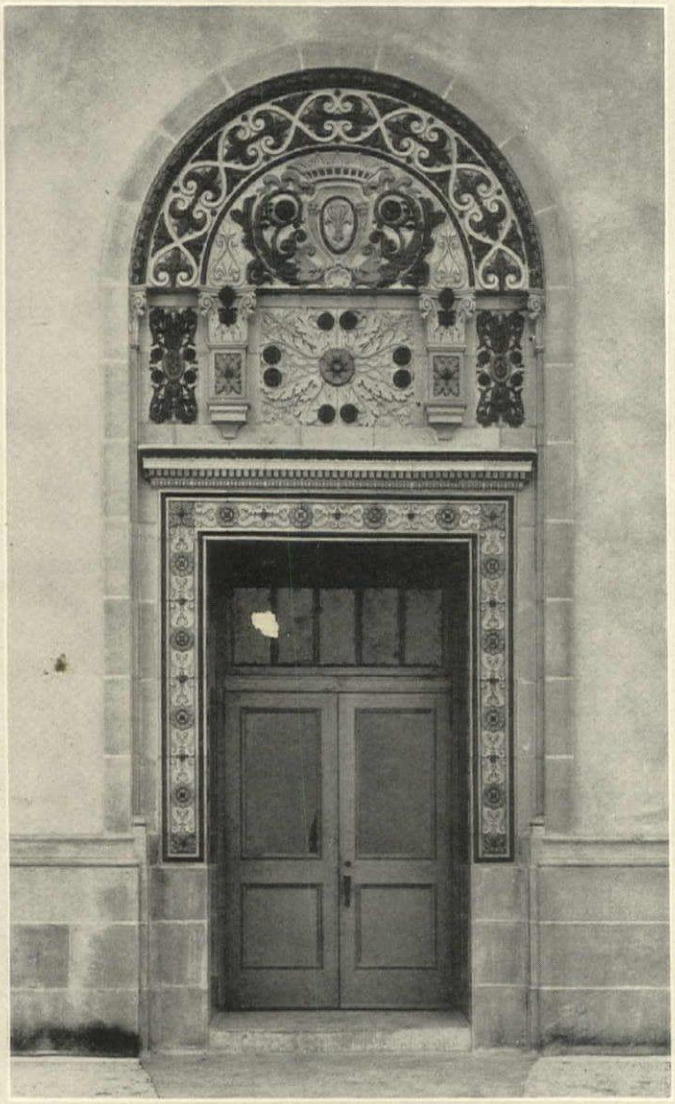
TOPICAL ARCHITECTURE PHOTOGRAPHS

THE four church cupolas, illustrated in our Topical Architecture section in this issue, are of more than ordinary interest. The churches are all of American design and they all date back to the early days of our history. The photographs were made especially for us by P. A. Nyholm.

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION, YEAR - 1928

THE Executive Committee of the New York Chapter of The American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, has announced a competition for the selection of a beneficiary. The program will be issued about January 15, 1928, calling for drawings to be delivered about March 15, 1928.

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The following excerpts from the Deed of Gift explain the award and conditions:

"Fourteen hundred dollars . . . ' are to be awarded, . . . , to some deserving and meritorious architect or architectural draftsman, resident anywhere in the United States, to aid him in paying the expenses of a European trip, lasting not less than six months.

"The selection of the beneficiary of the Scholarship is to be by means of a competition . . . and the drawings called for . . . are to be submitted for examination and judgment to a jury consisting of at least three practicing architects, no one of whom is to be connected with any school or atelier for the teaching of architecture. In making the award the jury is to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted.

"Any architect or architectural draftsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draftsman and who is not either engaged in active practice, or employed as an architectural draftsman and who is not and has not been the beneficiary of any other traveling scholarship, shall be eligible to compete.

"Every competitor must be nominated by a member of The American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one (1) candidate.

"Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience.

"The successful competitor shall write from time to time, but not less than once every two months, to the New York Chapter of The American Institute of Architects, giving an account of the employment of his time."

All those wishing to enter the competition should arrange at once for nomination by a member of The American Institute of Architects. Nomination blanks can be had of the Secretary of any Chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 15, 1928, to Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y.

THIRTY-FOURTH ANNUAL MEETING OF THE AMERICAN SOCIETY OF HEATING AND VENTILATING ENGINEERS

THE thirty-fourth annual meeting of the American Society of Heating and Ventilating Engineers will be held at the Hotel Pennsylvania in New York City, January 23-26, 1928. An extensive program has been planned by the members of the New York Chapter, who will be hosts at the meeting. One session of the convention will be devoted to a discussion of factory heating and ventilation. Various codes now pending before the Society, including those on Heating and Ventilating of Garages, Rating Low Pressure Boilers, Testing Building Insulation and Air Cleaning Devices, will be presented at another session. A well rounded out program of both business and recreation is assured by the committee in charge of the convention arrangements. Information relative to the convention may be obtained by addressing the general chairman of the local committee, H. B. Hedges, 29 West 39th Street, New York City.

LABORATORY COURSE IN DESIGN AND CONTROL OF CONCRETE MIXTURES

THE Portland Cement Association through its New York City office is offering a laboratory short course in the design and control of concrete mixtures. The course is conducted under the auspices of the Department of Civil Engineering of Columbia University. For several years these short courses have been given in the form of lectures. This year the work will be conducted in the laboratory. Those attending the course will be given the opportunity of making various tests and performing the different operations for themselves. Brief lectures will precede the work in the laboratory. The first course was begun December 12, 1927; a second and third course will be held in 1928, beginning January 9th and January 30th. Announcement of other courses will be given at a later date. Anyone interested may register for the course. No registration or tuition fees are charged.

LABOR CONDITIONS QUIET AS 1927 ENDS

THE close of 1927 found labor conditions in the building industry unusually quiet with little prospect of any important strikes or wage controversies before Spring, according to the national monthly building labor review of the American Bond and Mortgage Company, New York.

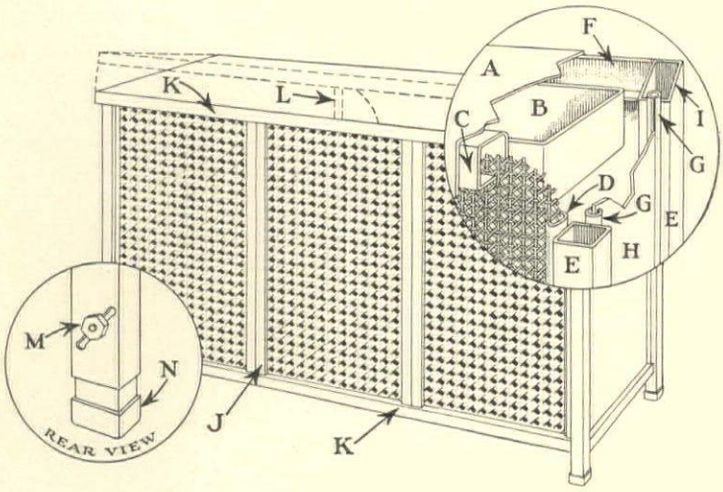
Possibility of any serious labor troubles in the building industry in the near future, states the review, is rather remote, as building craftsmen are showing little inclination to press wage demands or place undue stress on the five-day week plan.

The decline in the volume of new building and seasonal low activity is already being felt in a number of localities and a surplus of skilled mechanics as well as laborers is developing. Union craftsmen are accepting the situation calmly but threaten resistance to any effort that may be made to reduce present wage schedules.

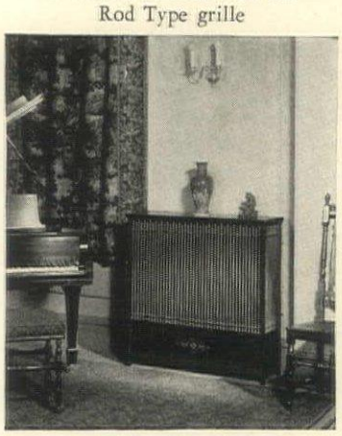
With the settlement of the Toronto carpenters' strike the last major disturbances in the industry were eliminated, although there are a few trades in several communities involved in minor wage controversies. There is some threat of trouble as a result of the abolition of the National Board of Jurisdictional Awards, which has been followed by a resumption of the ill-feeling between the bricklayers and plasterers. Other trades also are expected to have annoying jurisdictional quarrels.

Reports from leading cities indicate that little change in present wage scales and working condi-

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A. Hinged top of No. 14 gauge furniture metal.
B. Humidifying pan of galvanized iron.
C. Reinforced steel tubing, slotted to hold grilles securely.
D. Steel moulding, slotted to hold grilles securely.
E. Reinforced steel tubing.
F. Heavy formed iron crossbar makes back as rigid as front. Top is hinged to this crossbar.
G. Steel moulding, slotted to hold ends.
H. Ends solid (ends and back are No. 18 or No. 20 gauge, depending on size of Cabinet).
I. Corner joints mitred.
J. Mullions of steel tubing, slotted to hold grilles securely.
K. Crossbars of steel tubing, slotted to hold grilles securely.
L. Swivel "catch" to hold top open for increased circulation.
M. Slot and nut on *back of legs* for adjusting height.
N. Adjustable leg.

The Raleigh Window Seat—Steelcane grilles. Note curved top.



ARCHITECTS may now specify Tuttle & Bailey Radiator Cabinets with the same assurance that accompanies their recommendation of Ferrocraft cast grilles. For, unlike many others, this House has proceeded carefully into the new market, preferring to perfect its product rather than rush headlong into volume sales and mediocrity. Results have been very gratifying, indeed.

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tions can be expected for at least six months. In fact some cities anticipate further wage increases during the coming year. These cities include Bridgeport, Conn.; Alliance, Ohio; Erie, Pa.; Kansas City, Mo.; Fall River, Mass.; New Haven, Conn., and Shreveport, La.

Only in a few cities, such as Miami, Fla.; Lowell, Mass.; Charlotte, N. C.; Tampa, Fla.; Richmond, Va., and Mason City, Ia., have the contractors suggested a wage cut. Reduced building activity in a number of communities threatens to create an oversupply of mechanics which may give encouragement to the possibility of wage reductions.

It is not expected, however, that any material effort toward this direction will develop prior to the period between April 1 and June 15, when several hundred wage agreements and contracts will come up for renewal. The larger cities, such as New York and Chicago, have agreements extending through the year and are not expected to be affected by any controversies.

Taking the situation as a whole the prospects are bright for a period of unusually stable labor conditions in the building industry for at least three months.

CATALOG OF REPRODUCTIONS OF EARLY AMERICAN FURNITURE

ARCHITECTS interested in the furnishing of houses as well as their design will find a new catalog of "Reproductions of Early American Furniture in Mahogany and Maple" of value. This catalog is well presented and illustrates tables, chairs, sofas, desks, bed-room furniture, highboys and other pieces for household purposes. The book is 11x15 inches in size and contains 40 pages. Copies may be obtained from the Charak Furniture Company, 65 Wareham Street, Boston, Mass., or through THE AMERICAN ARCHITECT Service Department, 501 Fifth Avenue, New York City.

OLD NEW YORK NAMES

IT is interesting to note that the names of many familiar places in and around New York—old New Amsterdam—underwent some strange transformations when this city became English. Zandt Hook gradually became Sandy Hook, Vlacht Bos changed to Flatbush, Helle Gat to Hell Gate, Beeren's Island to Barren Island and Conyer's Island to Coney Island.

A. HOLLAND FORBES DEAD

A. HOLLAND FORBES, President of the Forbes Publishing Company, New York, editor and publisher of *The Architect*, died suddenly on Friday, December 23, 1927, following an operation. He was 64 years old. He left a wife and two married daughters. Mr. Forbes was formerly Vice President of the Aero Club of America, and he continued an active member of the club, retaining to the last his keen interest in all forms of aviation. He also belonged to the New York Yacht Club and the National Golf Links.

PERSONALS

Alex Linn, architect, has established an office for the practice of architecture at 900 S. & L. Building, Des Moines, Iowa.

Walter Atherton, architect, announces the removal of his office from 15 Exchange Street to 148 State Street, Boston, Mass.

Eugene Schoen, architect, has moved his office from 43 West Thirty-ninth Street to 115 East Sixtieth Street, New York City.

George Provot, architect, is now located in new offices at 22 East Seventeenth Street, having moved from 50 West Forty-seventh Street, New York City.

Ellerbe and Company, architects, have opened an office at 510 Essex Building, Minneapolis, Minn. Manufacturers are requested to send catalogs and samples.

N. S. Spencer & Son, architects, have moved their offices from Kimball Hall, 25 East Jackson Boulevard, to the Lake-Michigan Building, 180 North Michigan Avenue, Chicago, Ill.

Lilien & Lilien, architects, have opened an office for the general practice of architecture at 155 West Seventy-second Street, New York City, where they will appreciate receiving manufacturers' catalogs and samples.

Eugene John Stern, architect, having purchased the good will of Mann & Stern, has become a successor to that firm, and will continue the practice of architecture at the old address, 708-12 A. O. U. W. Building, Little Rock, Ark.

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FIREPROOF FORMLESS FLOOR CONSTRUCTION

By Frank Eroskey

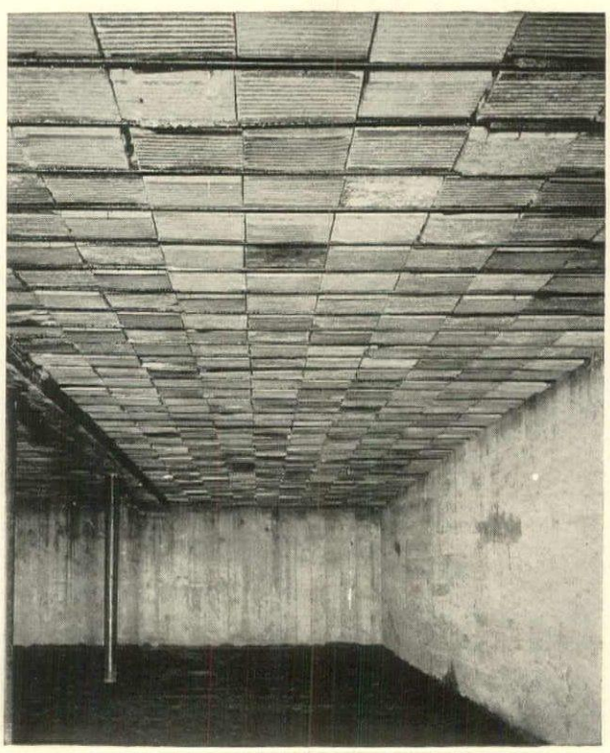
THE system of first class fireproof floor construction described in the accompanying article was invented by Wm. B. Miller, C.E., of Cleveland, Ohio. The successful application of the system has been demonstrated in a practical manner in several buildings recently constructed in Ohio. This is, to our knowledge, the first practical fireproof construction that has been actually used that does not require temporary forms or shoring while being erected. The elimination of this requirement seems to constitute an important step in the advancement of building construction, that in addition to simplicity of erection, should result in economy of construction as well.—The Editors.

IN this day of keen competition a floor system must have much to commend it in order that it may not cease to exist. Of primary importance is the cost of installation and the speed with which it can be erected. It must be easy to erect with the use of a minimum amount of equipment and each step should be progressive. Interference with the other trades engaged on the building should be for a short period only and weather conditions should not affect the installation to any great extent, with the consequent loss of rental to the owner.

The speed with which it is installed should in no way affect its quality. The time required by the skilled mechanic and the expert supervisor in its installation should be such that the work may progress even in their absence without the possibility of unsafe construction being covered up. The floor should be immediately available for the other trades and safe to work upon, with space available for the storage of the necessary materials. It should possess distributive capacity under concentrated loads, and in multi-story construction it should be assumed to give a reasonable amount of additional stiffness to the structure.

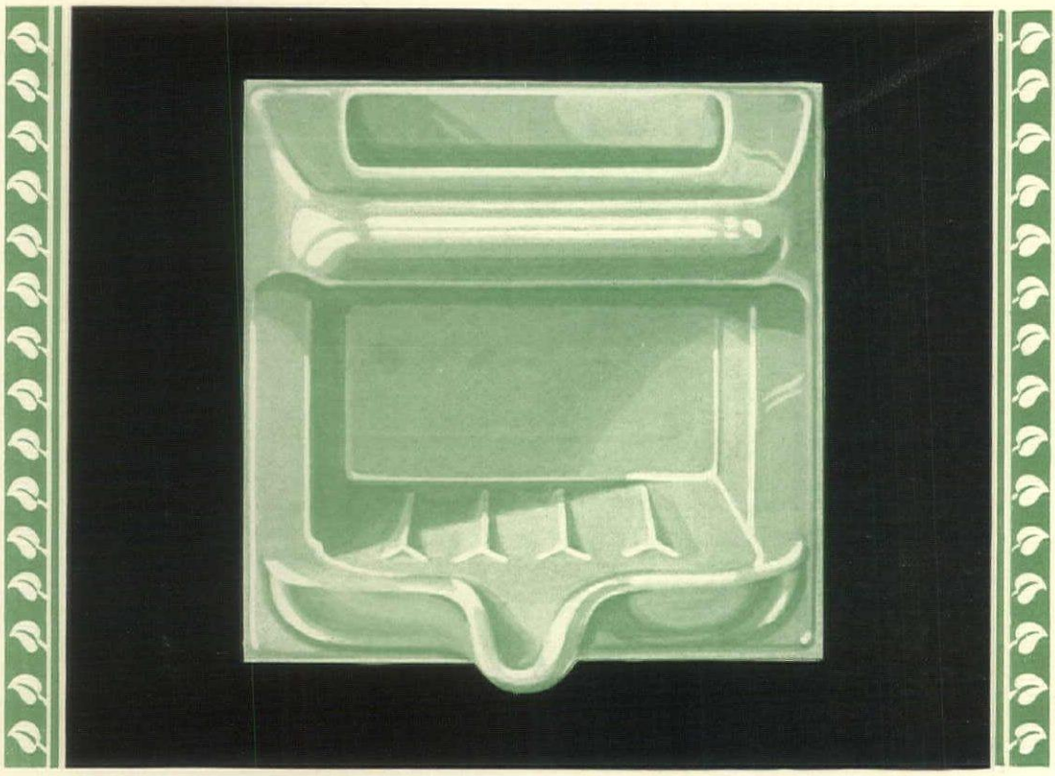
There are several types of floors at present embodying many of these desirable features. The floor system described below has features that embody simple and economical construction worthy of consideration. Temporary forms and shoring, one of the costly and obstructive parts used in conjunction with the majority of floors, are eliminated. The system is adapted for use in wall bearing, concrete, or steel framed structures.

The floor proper consists of four elements—steel, clay tile, a strip of sheet metal (metal shoe) and concrete. The main supporting members consist of any of the steel bar joists now available. The clay tile is of new design and requires two different shapes known as "A" and "B" tile. The "A" tile has projecting flanges on the top which rest on the top flange of the steel joist. Projecting





AT LEFT: UNDER SIDE OF STEEL JOIST AND TILE FORMLESS FLOOR CONSTRUCTION USED IN A BUILDING AT LORAIN, OHIO. AT RIGHT: PLACING CONCRETE BETWEEN JOISTS AND OVER HOLLOW TILE FLOOR ARCH



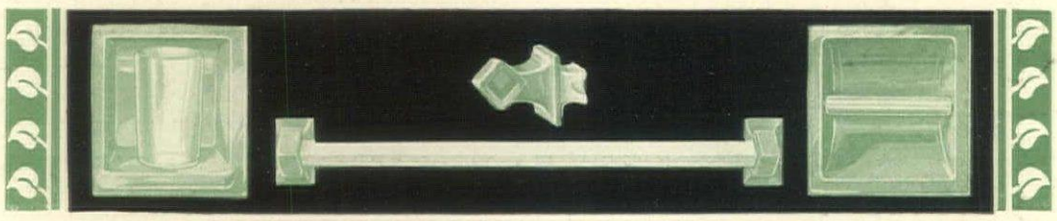
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flanges are also provided on the bottom to support the metal shoe. "B" tile are similar to the "A" tile but without projecting flanges, and incorporate recesses on the lower sides which bear on the metal shoe. The sides of the "B" tile are beveled, converging toward the top, and leave a space at the surface between adjoining "A" and "B" tile through which the concrete is poured. The third element, the metal shoe, is a strip of metal about four feet long, made in the form of a shallow trough which allows for approximately one and one-half inches of concrete under the steel joists. Concrete, the fourth element, should consist of one-half inch stone or gravel aggregate mixed to the consistency usually employed for floor work.

The method of installation and order of procedure is as follows. After the main supporting members or walls are in place, steel bar joists are set thirteen and one-half inches on centers. Notched angles may be temporarily used to quickly and accurately set the joists. These angles are removed in advance of the work of the tile setter.

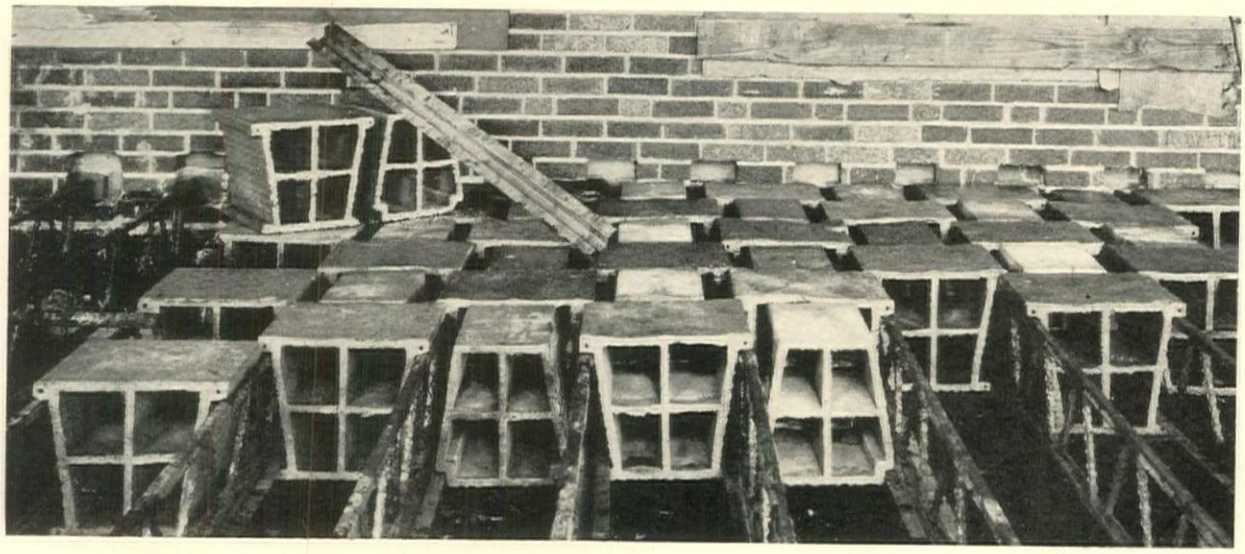
The "A" tile are then deposited between the joists, two rows at a time, end to end but alternating either side of the joist, leaving spaces for the "B" tile and resulting in a checker board pattern. The "A" tile are supported on the top bar of the joists by means of the top flanges formed on the tiles. As soon as the tile setter has gained sufficient headway, the metal shoes are slipped on the bottom flanges of the "A" tile. After the metal shoes are in place, tile setters proceed to drop the "B" tile in the spaces left between the "A" tile.

The floor is immediately available for the use of other trades, or concreting may be begun at once. A plank runway should be laid over the tiles for the use of buggies for hauling the concrete used to fill in between the tiles and around the steel joists. On winter operations the floor above should be set before the floor below is concreted. The usual protection of canvas enclosures and heating by salamanders may be used to prevent freezing of the concrete. The finished floor, if of concrete, can be laid later or monolithic with the slab as desired.

Pipe lines and conduits are located in the usual manner in the floor fill or below the floor construction and concealed by means of a suspended ceiling if required. Where no suspended ceiling is used, plaster may be applied directly to the bottom of the tile.

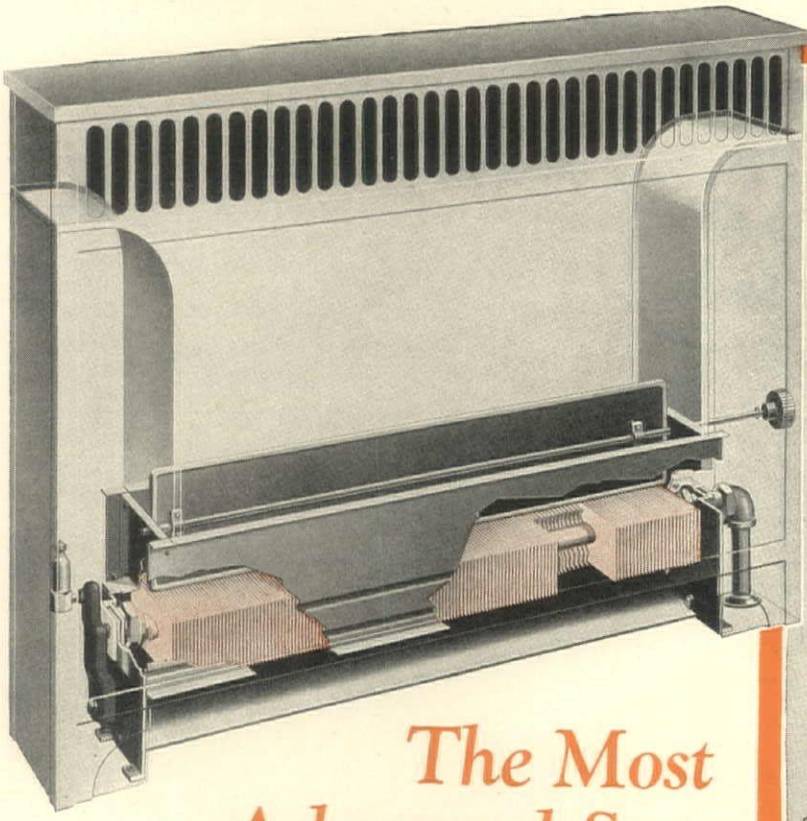
The depth of the tile is determined by the span and the floor load. It will be noted that with the exception of the concrete all of the units entering into this floor construction are prefabricated and that each unit has a predetermined location. The various units can be erected in only one way and when assembled in place the units cannot be easily displaced by workmen.

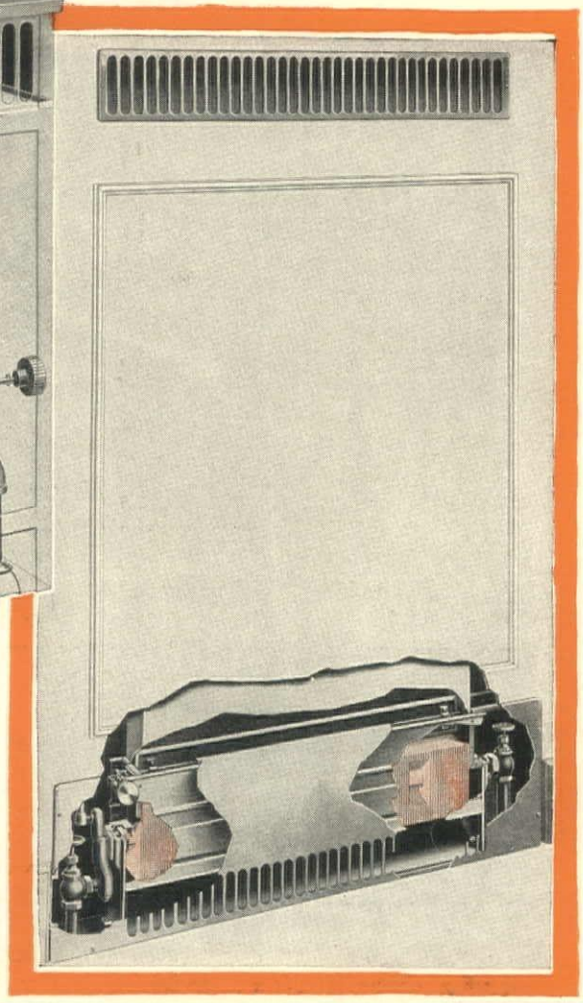
It is stated that a recent installation in Lorain, Ohio, amounted to 3,000 sq. ft. and required the placing of about 2,700 pieces of tile. The tile were set by two tile setters and four laborers in eight and one-half hours, including the placing of the metal shoes. The following day the floor was used to work upon and on the third day concrete was placed in the entire area in seven hours by seven laborers.



PORTION OF STEEL BAR JOIST AND HOLLOW TILE FLOOR CONSTRUCTION SHOWING THE ALTERNATING "A" AND "B" TILE AND THE METAL SHOE USED TO HOLD THE "B" TILE AND CONCRETE UNDER THE JOISTS. THE "A" TILE ARE SUPPORTED ON THE JOISTS BY MEANS OF LUGS OR FLANGES FORMED ON THE TOP. THE BOTTOM FLANGES OF THE "A" TILE SUPPORT THE METAL SHOE

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Illustration, top right, shows Circulair installed between studs of an ordinary wall.

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BOOK NOTES

THE STORY OF ARCHITECTURE IN AMERICA

REVIEWED BY C. H. BLACKALL

IF this book did no more than to expose the sham and pretentiousness of the style which Prof. Ware used to designate as the vernacular and which is here called the Parvenu Period from 1860 to 1880, it would amply justify its creation, but it does a great deal more. Its scope includes the early architecture of this country and it is carried down to the modern skyscraper. It is a brilliant review, intensely interesting, imaginative, often sketchy and led astray by enthusiasm or contempt for unworthy results, and though avowedly written for laymen, it is really directed to the practicing architect, written by one of them and with the practicing architect's point of view. The historical portions of the book are less interesting and less keen in their analysis than the summaries of the work, influence and life of the five great architects who have made architectural history in this country—R. M. Hunt, H. H. Richardson, Charles F. McKim, Louis Sullivan and the combined efforts of Cram and Goodhue. One may not agree with the writer when he says Gothic started in 1140, and personally it is not easy to fully sympathize with his appreciation of Mr. Sullivan as one of the greatest pillars of our profession, but the book does justice from the writer's standpoint and is extremely interesting to the reader even if the historical part of it is less interesting than the biographical. There is an excellent presentation of the Columbian Exhibition—its inception, execution and influence. The Parvenu Period is treated very sarcastically and nothing is left of it, which is a view with which one may feel in sympathy while admitting that some of the work was preparing the way for the later triumphs; but when the author quotes the influence of Charles Garnier as affecting the perfectly abominable McCormick House on Rush Street in Chicago built about 1873, and puts this house on the same page with the old Boston Art Museum, one cannot help a feeling that his admiration for the highlights of our profession has blinded him somewhat to the work which was quietly going on all through that Parvenu Period or preparing the way for our later Renaissance. But the book is deserving of great credit for its free expression and for its keen appreciation of the best of our growth, and the ending of the book is typical of the point of view of the book all through:

"And now the bells and the voices that sang the requiem of a bloody and a restless past have rung in with greater shouting a new era, an era which will see with other wonders America in the fullness of her destiny; and who shall say she will not be enthroned in an architecture with which neither the glory of the Periclean Age nor the ecstasy of the thirteenth century can compare?"

The Story of Architecture in America. By Thomas E. Tallmadge, F.A.I.A. Published by W. W. Norton & Co., New York. Price $3.50.

SAMUEL CHAMBERLAIN, ETCHER AND LITHOGRAPHER

A COMPACT biography and appreciation of Samuel Chamberlain by Charles D. Childs has recently been published by Charles E. Goodspeed & Company of Boston. Readers of THE AMERICAN ARCHITECT are too familiar with the work of Mr. Chamberlain to require comment here. Probably but few, however, are familiar with his history and development as an artist of unusual ability. Chamberlain's biography is easy reading and filled with romantic instances—boyhood life in a small western lumber town, student days at the University of Washington and Massachusetts Institute of Technology, a soldier in France, a free-lance commercial artist and a traveler to any place that intrigued his pen and pencil. We are surprised to learn that it has only been since 1923 that this versatile depicter of architectural subjects has been making lithographs and that he made his first etching in 1925 while studying with M. Edouard Leon. In referring to Chamberlain's ability as a writer, Childs says, "Chamberlain has at his command an exceptional ability to make a group of words snap into line like soldiers. He marshals a series of adjectives into word formations which have the 'kick' of a French seventy-five and the same precision of aim," and in closing he offers this tribute, "Chamberlain's modesty, his first rate technical proficiency and artistic ability unite with a sincerity of purpose which will not easily admit defeat. These qualities are very happily expressed in a letter from Mrs. Chamberlain to the writer: 'His vision is so sure and trained that I have rarely seen him erase or change a line in a drawing. The same thought and care existed in his etching from the time he started studying with M. Edouard Leon in Paris, and he has spoiled or discarded remarkably few plates." The monograph also includes notes and a list of etchings and lithographs by Samuel Chamberlain.

Samuel Chamberlain, Etcher and Lithographer. *By Charles D. Childs. Bound in boards, 28 pages, illustrated. Size, 5½ x 8 in. Charles E. Goodspeed & Company. Boston, publishers. Price seventy-five cents.*

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Published by William Helburn, Inc., New York. Price, $15.00.

THE
AMERICAN ARCHITECT

WITH WHICH IS CONSOLIDATED THE ARCHITECTURAL REVIEW

VOLUME CXXXIII · JANUARY 20, 1928 · NUMBER 2537

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After All, There is No

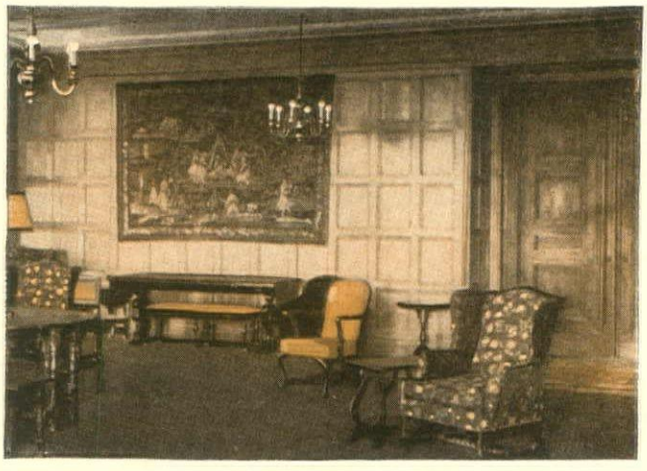


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THE PUBLISHERS' PAGE

THE election of William H. Crocker, Editor of THE AMERICAN ARCHITECT, as an Honorary Associate Member of the New York Chapter of The American Institute of Architects, as proposed by the executive committee of the Chapter, was carried by a unanimous vote at the luncheon meeting of the Chapter, held on January 11, 1928. This honor was conferred "in recognition of the distinguished services that have been rendered to The American Institute of Architects and the architectural profession." Election as an Honorary Associate Member of the New York Chapter is shared by only three others. These are Charles M. Schwab, President of the Bethlehem Steel Corporation, Robert Weeks De Forest, President of the Metropolitan Museum of Art, and George McAneny, American Civic Administrator and Past President of the Board of Aldermen of New York City.

Just as distant fields always look the greenest, so architects in various sections of the country are apt to view the architectural accomplishments of distant cities with respect to their own with envious eyes. Domestic architecture in California has perhaps not always received the appreciation that it deserves. It is, therefore, interesting to obtain from an observing eastern practitioner his impressions of the work being accomplished on the west coast. The article by Dwight James Baum presented in this issue is timely and filled with pleasant recollections of the author's trip through California. Photographs used to illustrate the article were taken by Mr. Baum. These as well as other photographs by Mr. Baum that have been published in THE AMERICAN ARCHITECT bear witness to his ability as a photographer as well as an architect.

The sketches by Samuel Chamberlain reproduced in this issue only serve to indicate the versatility of this artist, for while no one familiar with Chamberlain's work could mistake their authorship they are, in character, a departure from the type of drawings made by Chamberlain that have been published in recent years. One of the reasons for the success of this artist has been his ability to draw correctly and in a convincing manner without loss in either freedom of movement or warmth in values. Chamberlain has an unusual appreciation of white space, economy of line and interest derived from contrasting light and dark areas. We are confident that the future sketches from Chamberlain's pencil, pen and brush to be published in THE AMERICAN ARCHITECT will be as enthusiastically received as have been those illustrated in the past.

The annual exhibition of The Architectural League of New York is always recognized by THE AMERICAN ARCHITECT as an event of the utmost importance in architectural circles. As already announced in this magazine, the exhibition will open this year on February 2 at the galleries of the Fine Arts Building. The February 5 issue of THE AMERICAN ARCHITECT will be devoted almost exclusively to illustrating the finest specimens of work exhibited in architecture and the allied arts. Now that the League is in possession of its own building, membership has increased enormously and the exhibition, too, is expected to surpass in the quality of work on view anything held in the past. The awarding of medals in architecture and the allied arts is always eagerly anticipated, and this year is no exception to the rule in this respect.

The work of Public Utility Corporations does not end with the furnishing of heat, light, and power, but must also include many items of service not specifically contracted for by patrons. The railroads, telephone companies and many others that serve the public cannot afford merely to carry passengers and freight, or establish communicating service; they must also serve their patrons in many other ways with respect to convenience, comfort, speed and with practically uninterrupted service. Publishers are in a similar position for the mere matter of publishing and editing a newspaper or other publication as well as they know how and issuing it promptly cannot be looked upon as an end. They must serve their readers to a much greater extent and serve them well.

Requests for information that come to our desk are numerous and varied. Perhaps it is data on a particular kind of plaster or paint. Again, an architect desires information on theatrical equipment, or a revolving stage, a dance floor on springs, an expert on acoustics, an architectural renderer, or construction of swimming pools. One of the unusual requests that recently reached us was for the name of a manufacturer of a device that registers at some remote point in a building the movement of a weathervane on the roof. We confess that up to that time we had never heard of a device of this kind. Within twenty-four hours, however, we furnished the originator of the inquiry with the names of two manufacturers. The device made by one firm operates mechanically and the other electrically. We were also able to give the location of an installation of each type. We believe that this is a good example of efficient service.



CITY HALL, PASADENA, CALIF.

BAKEWELL & BROWN, ARCHITECTS

(See leading article in this issue)

VOLUME CXXXIII JANUARY 20, 1928 NUMBER 2537

THE AMERICAN ARCHITECT

FOUNDED 1876

ARCHITECTURAL IMPRESSIONS OF SOUTHERN CALIFORNIA

By DWIGHT JAMES BAUM, *Architect*
Gold Medallist, The Architectural League of New York
Photographs by the Author

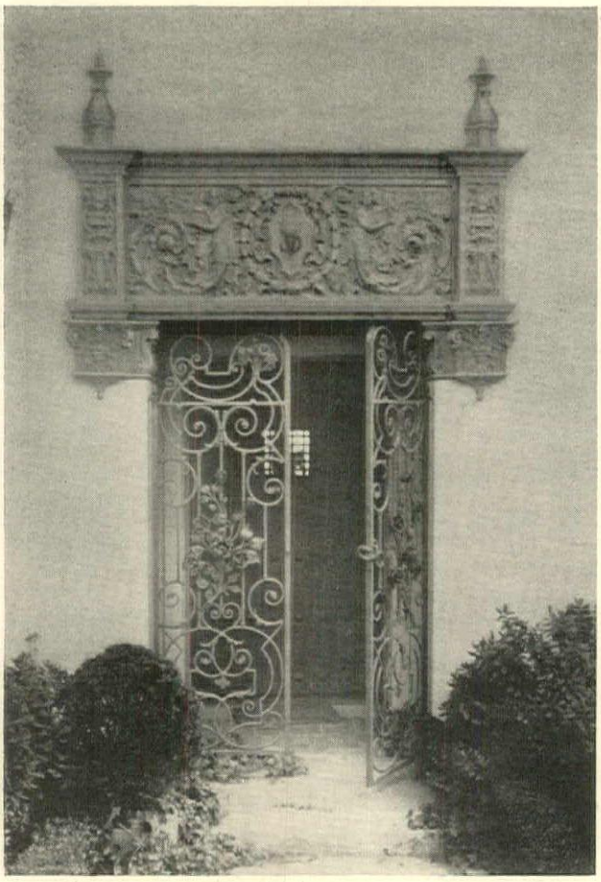
SEVERAL years ago, I made my first trip to California and was very favorably impressed with the excellent work then being done by several architects in San Francisco and Los Angeles, whose number, however, did not exceed a half dozen. Even then, the standard was equal to that of the eastern states for excellence of design and sincerity of feeling. After several years' absence, I again made a trip to the Coast and was pleased to observe the excellent buildings which had since been erected, indicating that the standard of design and workmanship and the handling of materials had been steadily improving. Impetus to this movement had been given by many young architects who recently have come to the fore, so that now Santa Barbara and San Diego have been added to the list of cities that have achieved recognition by the excellence of their buildings. Men of consummate ability have established their offices in the St. Francis Wood and Burlingame sections of San Francisco and the Pasadena, Beverly Hills and Hollywood sections of Los Angeles. As a result of this keen race for honors and the wholesome competition that has thus developed, an added stimulus has been given to architecture which is resulting in much fine work, and California can look with pride upon these accomplishments.

I never had much patience with architects who,



A COLORFUL RAMBLING HOUSE OF SPANISH INSPIRATION IN BEVERLY HILLS, LOS ANGELES

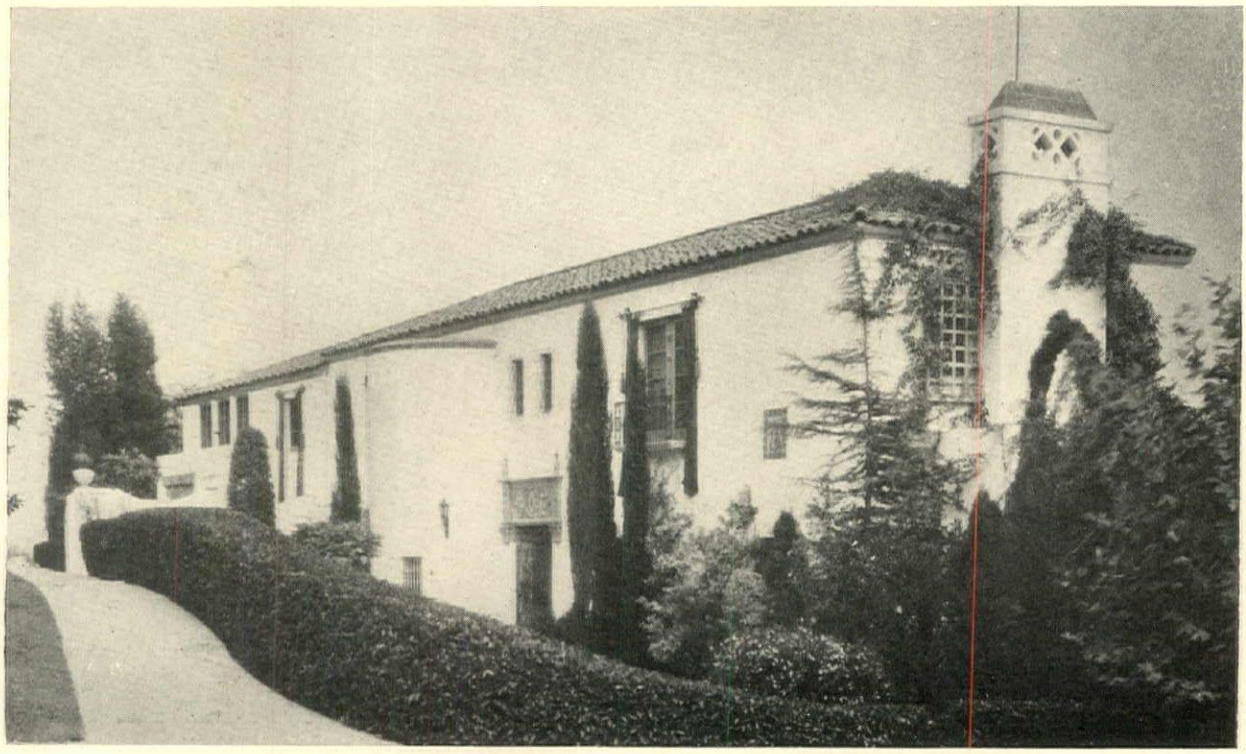
(*Copyright, 1928, The Architectural & Building Press, Inc.*)



DETAIL OF THE PRINCIPAL ENTRANCE OF THE HOUSE ILLUSTRATED BELOW

like the ultra-modernists among the painters, practiced weird and bizarre effects, under the impression that that was modern architecture and that they were creating a new style. No style in architecture was created in a day, nor in the span of the life of a single person; and although many have tried, few have succeeded in radically changing the dignified course which architecture has always followed. However, California seems to have evolved a new style which has been developed by using the old missions as examples. Everyone is familiar with the history of the early days of the state of California and also of the padres who brought with them the education and arts of old Spain to a new and strange country.

The lack of skilled labor combined with the sometimes vague and sometimes brilliant conceptions of the padres, gave to the West Coast the charming missions which still delight all who see their ruins. So California, as is the case with New England, has not been blind to the examples of the past. If anyone thinks this commonplace, he has only to look at modern structures in England, France and Italy and then at his old neighbors in the same street. Throughout those countries, with wonderful buildings of the past actually touching them every hour of the day, glaring examples of mediocre buildings are daily being erected that are not even good for the present generation. Coming back to California, we can appreciate more than ever that they have considered the past and yet out



A RESTFUL HILLSIDE HOUSE AT HOLLYWOOD THAT FITS ITS SITE

of it evolved something beautiful, modern in its adaptation to present-day uses, and yet basically sound. It functions as it should, with both utility and beauty. They have not copied slavishly, but they have evolved a style that is distinctive and yet with merit. It is Spanish and yet there is nothing like it in Spain. It is Mexican Colonial and yet again it is American, true to its local surroundings, fitting it climatically and serving the need of its people both as to art and to use.

In an article of this kind, all the good work which is worthy of mention cannot be catalogued, nor can all the architects that deserve praise be named. I desire, however, to express my sincere admiration for the many notable examples of modern architecture it was my privilege to see.

San Francisco is certainly leading the west in its great business structures. The so-called vertical architecture is well expressed in the imposing Russ Building by George W. Kelham; the Pacific Telephone and Telegraph Building by Miller & Pflueger and A. A. Cantin; and the Hunter and Dulin Building by Schultze and Weaver. The Standard Oil Building, also by Mr. Kelham, is a beautiful Renaissance structure showing a good sense of scale.

Los Angeles has, in two recent buildings, shown the Renaissance type as well executed as any recent similar eastern work. The Standard Oil Building in this city, again by George W. Kelham, shows a fine sense of materials and study of detail. The



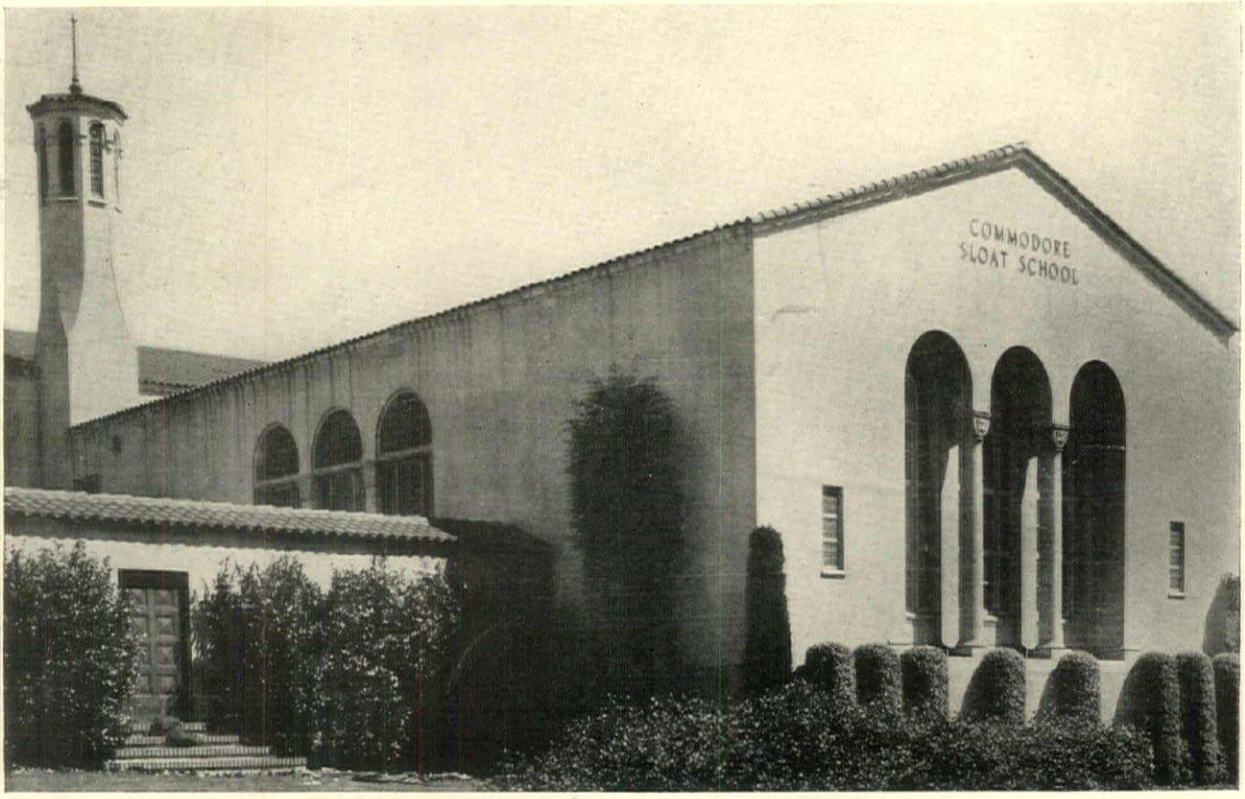
THE DOORWAY, INTERESTING IN ITS DETAIL, IS EFFECTIVE AGAINST A FLAT BACKGROUND



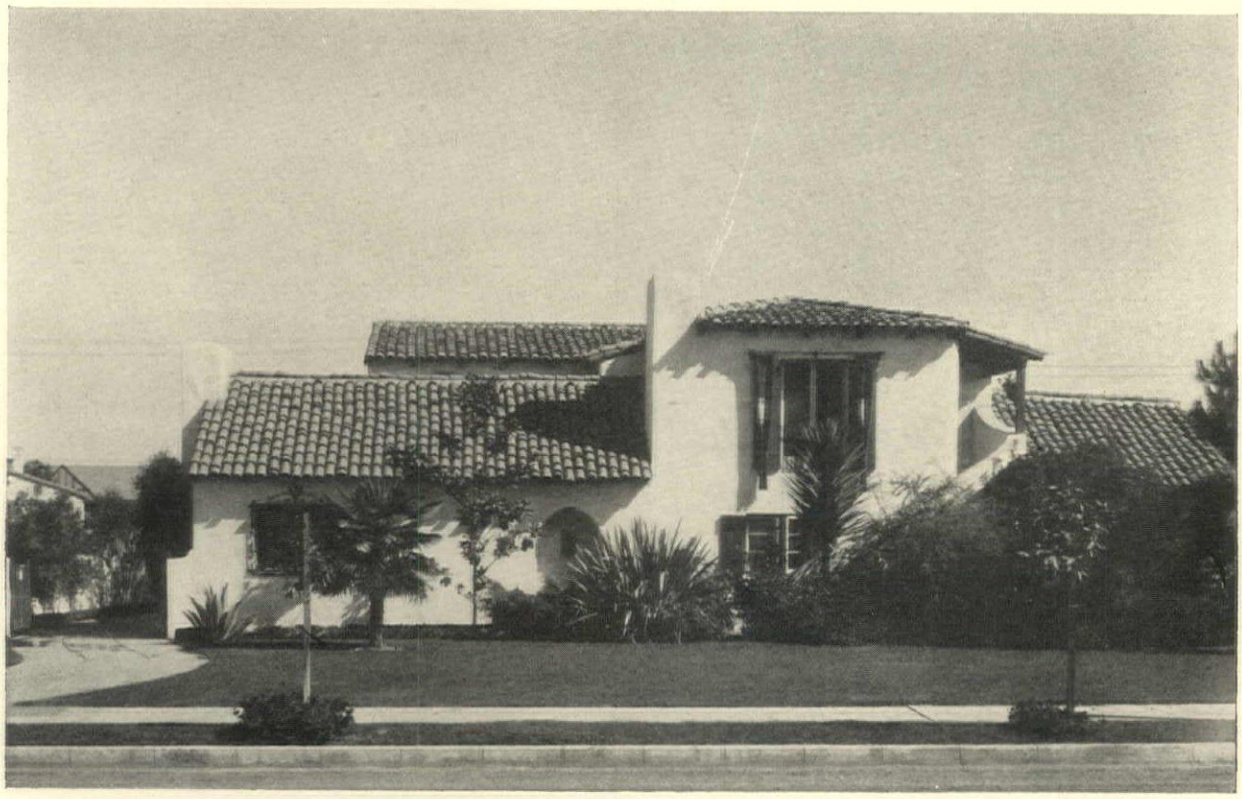
A HOUSE OF ITALIAN CHARACTER IN LOS ANGELES



HIGH SCHOOL, PALO ALTO



COMMODORE SLOAT SCHOOL, SAUSALITO



SIMPLICITY OF ROOF LINES IS CHARACTERISTIC OF THE SUBURBS OF LOS ANGELES



SPANISH TYPES AFFORD AMPLE OPPORTUNITY FOR THE PICTURESQUE AND UNUSUAL

Pacific National Bank Building by Morgan, Walls and Clements is of the same type, but not as carefully detailed as the other example. The treatment of the upper stories is very good in elevation, but one wonders if the elevation is an honest expression of the plan. In Los Angeles its library by Carleton Winslow, associated with the late Bertram Goodhue, and its new city hall, so reminiscent of Goodhue's Nebraska Capitol, are surely modernistic in feeling. The Elks Club by Curlett and Beelman is another example. In all three there seems to be some of Goodhue's great genius mixed with heavy German feeling which is not so pleasing. Of this group, it would seem that the Elks Club is most expressive of its use. Particularly at night it is most imposing with its great doorway illuminated.

No matter how clever the De Young Museum in Golden Gate Park in San Francisco, the President's house at Leland Stanford or Goodhue's library at Los Angeles, do they express their functions? The first two, by Louis C. Mullgardt, certainly show able handling of exposition architecture as expressed by that beautiful court at the San Francisco exposition by the same architect. But does the design express the art the one holds, or the learning of a president of a great institution? So, again, should not scholarly literature be held in a building designed with the same scholarly consideration of the past? I am an admirer of the work of both architects referred to, yet I feel appropriateness of design to function is too often disregarded.

We are all interested in our educational problems, and California certainly is in the lead in its school buildings. The one-story school predominates which, of course, gives greater opportunities to the architects. They have made the most of this chance and show good planning, charm in design and pleasing use of materials. The design of ecclesiastical structures again shows versatility and great merit and I propose to refer to some of the admirable work recently done, in a separate article at a later date. Theatres, warehouses, store buildings and apartment houses in many cases show originality in the method of handling their problem in mass and detail and yet these designs are sane. Spanish Plateresque or Baroque are the styles usually adopted to good advantage; Morgan, Walls and Clements having done especially merited work in these classes.

Pasadena in its new city hall by Bakewell and Brown of San Francisco, and its library by Myron



A ROW OF HOUSES AT PASADENA, INTERESTING IN COMPOSITION AND DETAIL



TYPICAL OF THE HOUSES IN THE SUBURBS OF LOS ANGELES



THE IMPORTANCE OF THE RELATION BETWEEN ARCHITECTURE AND LANDSCAPING IS REALIZED IN BEVERLY HILLS



A STORE BUILDING IN HOLLYWOOD



APARTMENT HOUSES ARE ABLY HANDLED IN LOS ANGELES

Hunt, two buildings of the proposed civic center, has two structures that any city of any size would be proud to possess. The city hall, stately in its handling and Genoese in its scale, is most impressing even in its incomplete condition. The library, with its carefully studied Spanish patio, is charming in its simplicity, even the planting being studied as part of the design. The domestic work of any community is, in the final analysis, the work that shows the real progress of the section as to good taste and artistic development. In motoring through the suburbs of California's cities we see all around us the great progress the far west has made. To the names of Myron Hunt, George Washington Smith, Elmer Grey, Reginald Johnson, the late Bertram Goodhue and the late Willis Polk, must be added Gordon Kaufmann, Wallace Neff, David Malcolm Mason, John Byers and several others.

The Eisner house at Los Angeles, by Gordon B. Kaufmann, is an important, dignified Italian villa, reminding one of fine villas near Frascati, unusual in plan, fine use of materials, and good detail and landscape setting. Gordon Kaufmann has also shown versatility doing an equally charming small stone house along Italian farmhouse lines for Malcolm McNaughten at Pebble Beach. Then in the Benjamin Meyer house at Beverly Hills, Spanish Colonial is equally well handled. The entrance court is admirably handled and possesses real charm.

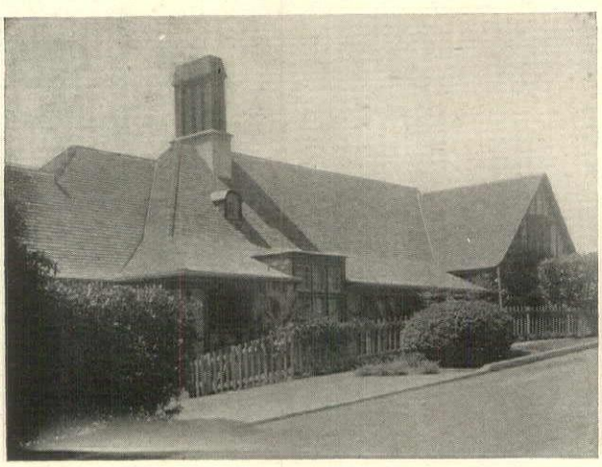
David Malcolm Mason shows a facility in Mexican Colonial in his homes in Beverly Hills and Los Angeles that carry out the characteristics, yet adapting the style to modern living conditions.

John Byers shows equal charm in his Santa Monica work as in the home of Mrs. E. W. Zimmers and his own home.

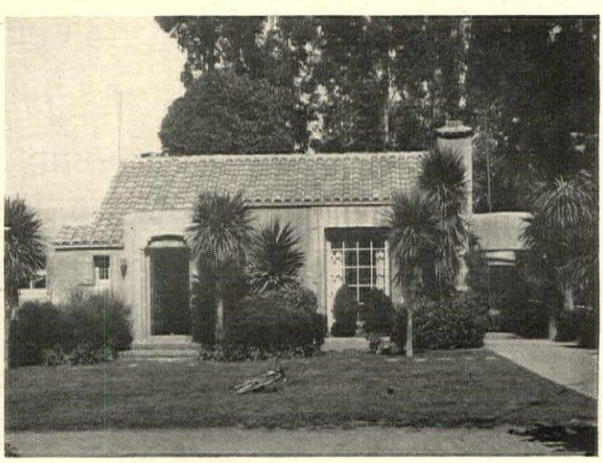
Wallace Neff, in the Arthur Bourne house at Pasadena, shows great love for the Mexican Colonial and this house was a great delight to me when I came upon it unexpectedly one day just before sunset.

The Garfield D. Mermer house at Hillsborough by Willis Polk and Company was given the honor award of the Northern California Chapter A. I. A. last year. This house shows fine placing on its site, charm in its broken masses, simple unpretentious details, and the patio detail is very good.

The above is a short appreciation of the able



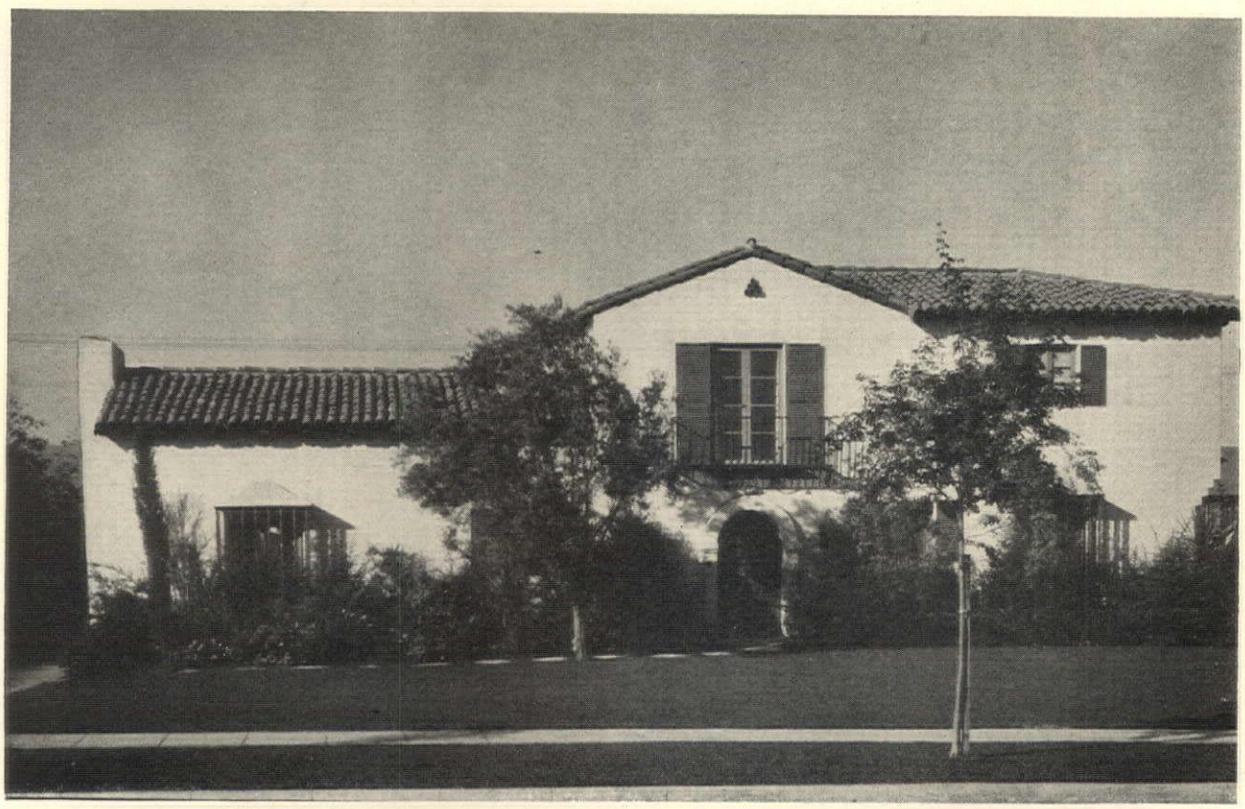
A HOUSE IN ST. FRANCIS WOOD, SAN FRANCISCO



AN INTERESTING SMALL HOUSE IN HILLSBOROUGH



LOW AND UNINTERRUPTED ROOF LINES ARE WELL HANDLED IN THIS BEVERLY HILLS HOUSE



SIMILARITY IN CHARACTER PRODUCES A HARMONIOUS WHOLE IN THE SUBURBAN HOUSES OF LOS ANGELES

men and their work on our west coast state of California. Unfortunately, my stay in California was too brief to enable me to learn the names of the architects of the various buildings illustrated herewith. However, if this article graphically shows the excellent work being done in that state, it has justified its *raison d'etre*, for it was primarily written to bring home the fact that the architectural work of Southern California should receive the recognition it so justly deserves.



INTERESTING DETAILS AND SHADOWS SUCCESSFULLY RELIEVE SEVERITY IN MASS AND COMPOSITION

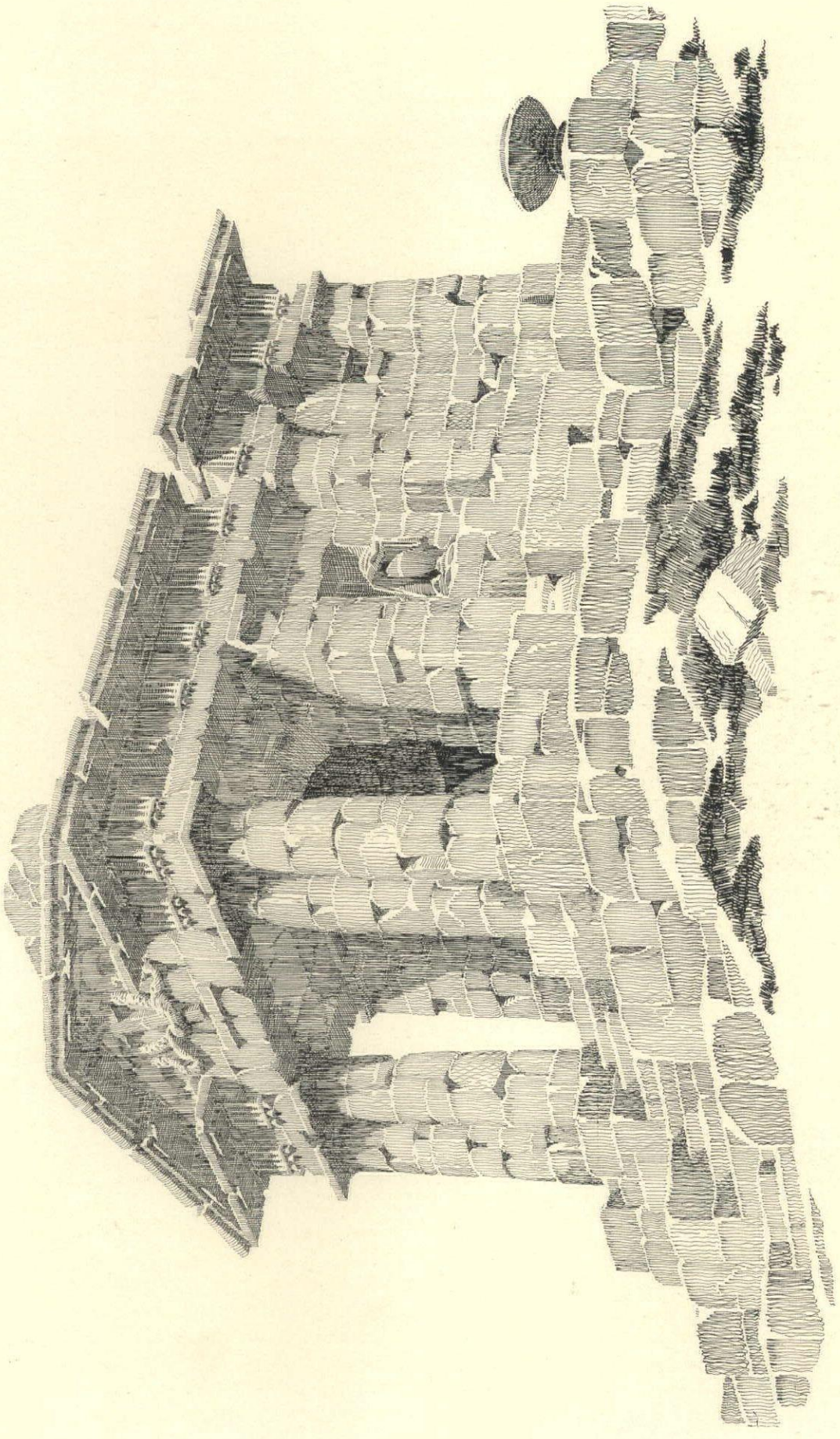
A HOUSE IN BEVERLY HILLS

OLD CUBAN TILES IN DEMAND FOR AMERICAN HOME DECORATION

CURIO dealers of Havana, it is learned from news despatches, are acquiring old Spanish art tiles to supply the demand in the United States. As each old house is torn down, the bidding for its art tiling is active, although there is nearly a 90 per cent loss in breakage—the tiles having been so long cemented to the walls that they have become as brittle as porcelain.

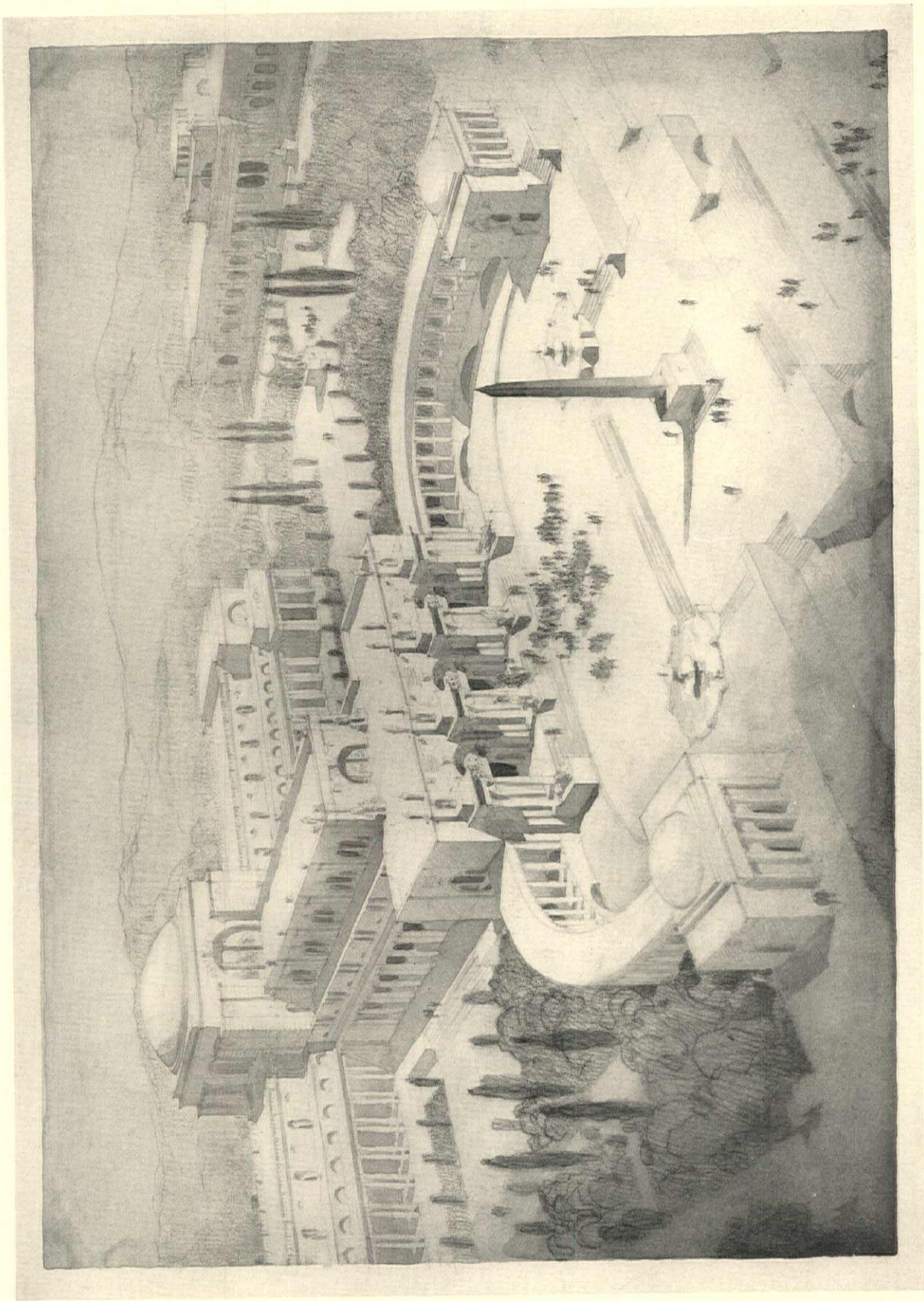
The Spaniards and Cubans have always been fond of tiling, and their residences are often faced with geometric designs in vivid colors strongly reminiscent of the Moorish influence on Spanish art. The tiles may represent hunting and marine scenes, mountain vistas, battles, sieges and religious subjects. One set depicts important passages from the Bible and gives the text from which they are taken. These tiles were taken from Holland by the Spaniards during their occupation of the Netherlands and after several centuries' use in a house in Madrid crossed the Atlantic to Havana.

American visitors to Havana purchase besides the tiles much Spanish bronze, copper and beaten brass ware. Cuba was at one time rich in such curios, but the supply has been practically exhausted, so that the dealers now spend their Summers in Europe to renew their stock. Spanish glassware is another fad of the visitors. The older pieces offered for sale are extremely beautiful. When Carlos III ruled Spain he imported hundreds of glass workers from the Capa di Monti factory at Naples, and the delicate products of these craftsmen are today highly valued.



SUGGESTION FOR A MAUSOLEUM

FROM THE ORIGINAL DRAWING IN PEN AND INK BY N. VASSILIEFF



PROBLEM STUDY FOR AN ART MUSEUM

FROM THE ORIGINAL DRAWING IN PENCIL AND WASH COLOR BY N. VASSILIEFF

EDITORIAL COMMENT

IN commenting on an article which appeared in a recent issue of THE AMERICAN ARCHITECT entitled "Music Expressed in Architecture," a manufacturer of pianos writes to us as follows: "It has always been a mystery to me how an architect can design a modern American house with consideration for everything else but music. I do not mean that a house should be built around a musical instrument, but I do think that as much consideration should be given to the housing of music in the home as is given to coat closets, conservatories, dens, and other certainly no more important features." He goes on to state that very often, due to not making proper allowances for the placing of a piano, the instrument must frequently be tuned and repairs are often necessitated. As a musical instrument might be logically classed as a piece of furniture, the whole subject is actually nothing other than the relation of the placing of furniture to the architectural plan and design. This is, in fact, the very heart of the principle on which the department of Interior Architecture in this magazine is based. One of the fundamentals on which architecture is founded is to so design a building that it may successfully be put to the purpose for which it was intended. This applies to every room in every type of building. Furniture might well be described as "living utensils." It is furniture which makes a house a home. Each room is furnished so that the room may best serve its purpose, just as the room was planned and designed by the architect to attain such a result. If a room is to be used as a music room, or if a musical instrument is to be installed in that room, consideration must be given not only to the form and size but also to the placing of the instrument in the room so that it may function properly. A piano cannot function properly when one end of it is close up against a radiator or when the keyboard is too near a window. A piano to be properly placed should be next to an inside wall and only near enough to a window to have natural light fall on the keys and music rack. Probably no better argument could be used to prove the fallacy of the method now too prevalent in the furnishing of interiors by which the placing and selecting of the furniture is allotted to another than the architect—often one who has entirely different ideas on the arrangement of the furniture, if not on the actual function of the room itself. Further than that, the one responsible for the furnishing frequently lacks an understanding and appreciation of architecture, and the result is thus lacking in symmetry and continuity. Every piece of furniture in a room has its function, first, intrinsically, and secondly, in its relation to the conception as a whole. The plan is the first stage in the development of the design of the interior, the furnishing is the final phase. From first to last its continuity should not be broken if the room as a whole is to function properly. In order to retain this necessary continuity, the room must be planned with due consideration to placing of furniture.

The writer of the comments already referred to, mentions the frequent lack of facilities for music features in such rooms as private dining rooms, assembly rooms and banquet rooms in hotels. He states that in many hotels which provide rooms for noonday lunch clubs, and so forth, these rooms are entirely inadequate for any musical expression whatever. He relates that he knows of one hotel which lost a monthly luncheon date for several hundred diners merely because the club was a music club and the ceiling was so low that it was impossible to have any kind of a recital with satisfactory results. He further states that it is almost unbelievable that freight elevators of modern hotels are not large enough to carry anything but a small size grand piano. As banquet and assembly rooms in the large hotels are often on other than the ground floors, artists are thereby compelled to give recitals on small grands. Such a condition could easily be overcome by a little foresight, as could the others mentioned; but until that foresight is more generally exercised, the profession will be subject to criticism, especially from those whose interests are affected by the planner's lapses.

WE talk of "setback architecture" as if it were a style, while in reality it is a characteristic of an architectural style. It is interesting to recall that setbacks are the result of a law by which it was intended to allow greater light to the streets that were flanked on both sides by towering skyscrapers. The effect of the law on architecture generally proves how eager the public was to grasp some idea which might give greater individuality to its buildings. Although the law applies only to buildings above a determined height,—the height being governed by the zone in which it is located,—the setback idea has often been adapted to the design of buildings which actually do not come under any zoning law. In fact, the setback has become a peculiar characteristic of modern American architecture. And the setback form has been adapted by designers of jewelry, wallpaper, and dress silks

alike, which only goes to prove how general was the desire for some distinctive feature by which modern American design might be made more individual. It is in this way that we have come to think of the setback as a peculiar American feature. Seldom do we realize, as we applaud the efforts of architects and designers alike, that the setback idea is almost as old as building itself. In its modern clothing, it is not strange that we do not recognize it as the same principle on which the design of Mont St. Michel in Brittany and the oldest pyramid in Egypt were based. But in spite of the associations of the setback with old-time building, we may well consider our modern method of adaptation of the principle as a modern American expression. We like to think that art and architecture in this country are peculiarly our own. Up to ten years ago, when the first setback law went into effect, architecture and the allied arts were in general lacking in anything that might be called American. The old periods of Europe served as inspiration for the design of radiator covers, radio cabinets and exteriors and interiors of motion picture theatres. Suddenly, having been obliged by law to follow the pyramidal form in tall buildings by a series of setbacks, designers of the decorative arts recognized a motive which might be adapted to the solution of their problems by which their designs might be Americanized. Ten years from now, as we look back to the early development of an American style of design, this story of its origin will be of even greater interest.

THE year 1928 has been entered under favorable circumstances and if the opinions of leaders in industry, economics and finance are realized, the building industry will have at the end of the year reason to be gratified. With but few exceptions, executives in a position favorable toward the forming of reliable views are optimistic with respect to business conditions throughout the country as respects the present and for some time to come. Herbert Hoover, Secretary of Commerce, recently stated, "We enter the New Year with the forces of stability dominant in the business world." This statement can only be accepted as encouraging to the building industry, inasmuch as the uncertainty and erratic conditions that have maintained are largely due to lack of stability of material prices and wages. The awarding of contracts to builders on the basis of guaranteed minimum cost and minimum commissions, a system that came into effect during the World War, has been stated by H. S. Black, Chairman of the Board of the U. S. Realty and Improvement Company, as a cause of demoralization in the building industry and as a practice that has done more harm to the industry than anything else. The employment of this system was largely due to lack of cost stability. With costs once more on a firm basis, any forced gamble required of contractors will no doubt disappear. Mr. Black states that another factor contributing to the demoralization of the building industry has been the bonding companies. These companies, however, are gradually returning to a more conservative policy and refuse to bond contractors who do not have reasonable financial responsibility. While situations in the building industry are governed by numerous factors, those noted above have an important bearing on conditions and improvements in these directions are indicative of general trends in the construction field that may be viewed with encouragement.

The agricultural situation is better than it has been for some years past. Money rates are easier. Public utilities are enjoying a normal healthy growth. Manufacturers view the outlook for the new year as good. All of these reflect the general attitude of the country. The absence of exaggerated statements relative to present and future conditions, indicates forecasts based upon sound logical reasoning. If the building shortage has been completed, then our normal requirements now equal boom requirements of the past few years. The falling off in construction work during 1927 was undoubtedly due to special causes and while it is questionable whether building will reach the volume enjoyed in 1926 by keeping production slightly behind demand, more normal conditions are sure to be reached.

Future forecasts of volume at best can only be matters of opinion guided by statistics based upon past performance. The conservative opinion of financiers, statisticians, and contractors is that there will be no falling off of building construction in 1928 and that the general improved conditions throughout the country portend a better year than that just past.

ELSEWHERE in this issue there will be found an announcement of a competition for designs of two-family residences. The T-Square Club of Philadelphia is acting as professional advisor and three of its members will act as a jury of award. The competition is somewhat unusual in that two first, second and third cash prizes are offered and also in that either pen or pencil renderings will be accepted. We understand upon good authority that this competition is not to be made the basis of a plan service by which the architect's drawings are afterward retailed at a small fee without further architectural advice or supervision. Competitions of this type always result in a demand for plans by laymen. Such requests following this competition will be referred to the respective designers, and plans will not be distributed by those conducting the competition. This method has many commendable features and we are very glad to learn that this stand has been taken in this instance.



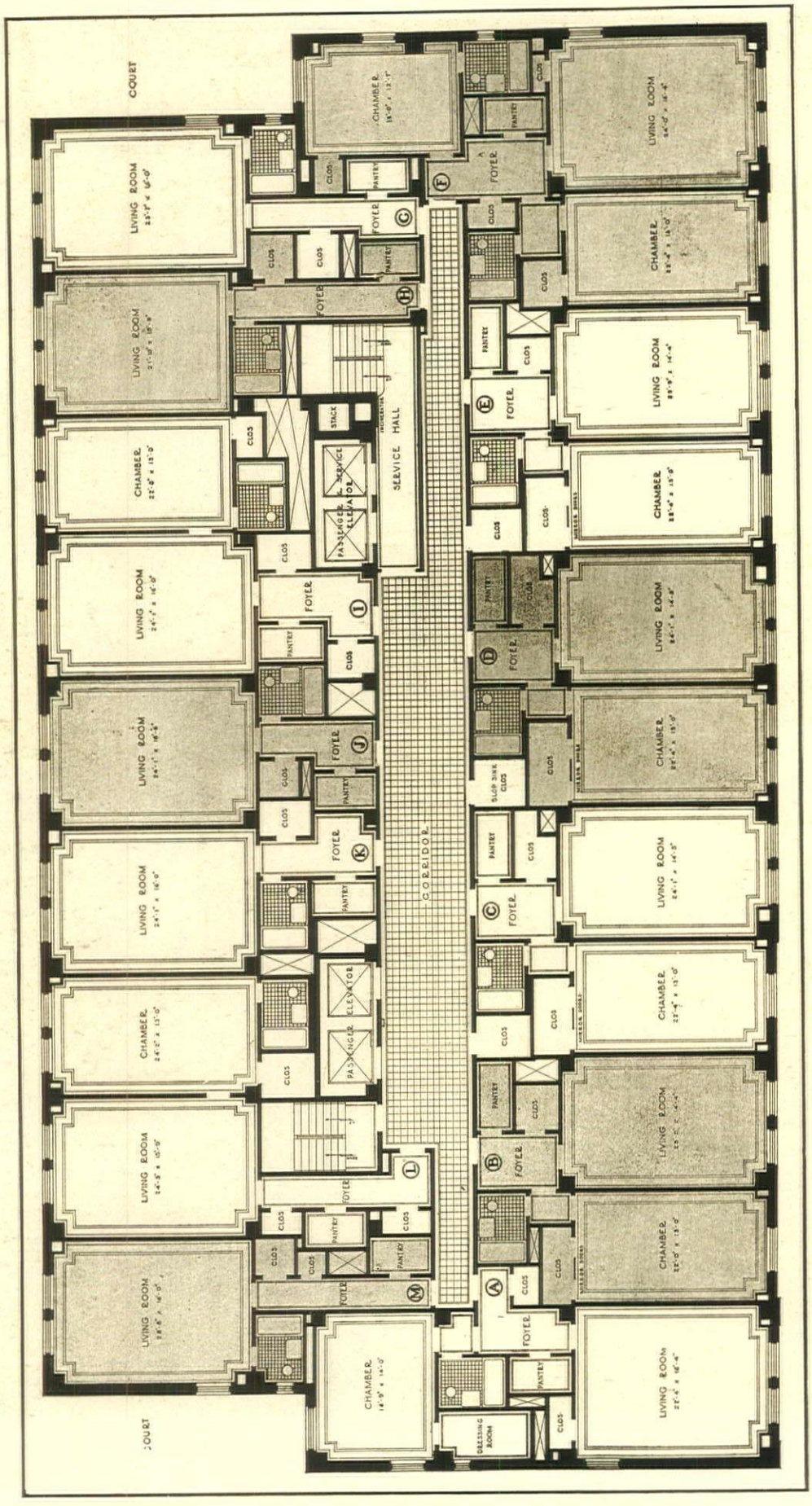
Photo by Nyholm

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

(*See plan on back*)

FOR INTERIOR VIEWS OF THIS HOTEL SEE PAGES 109-112, BOTH INCLUSIVE



TYPICAL FLOOR PLAN

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

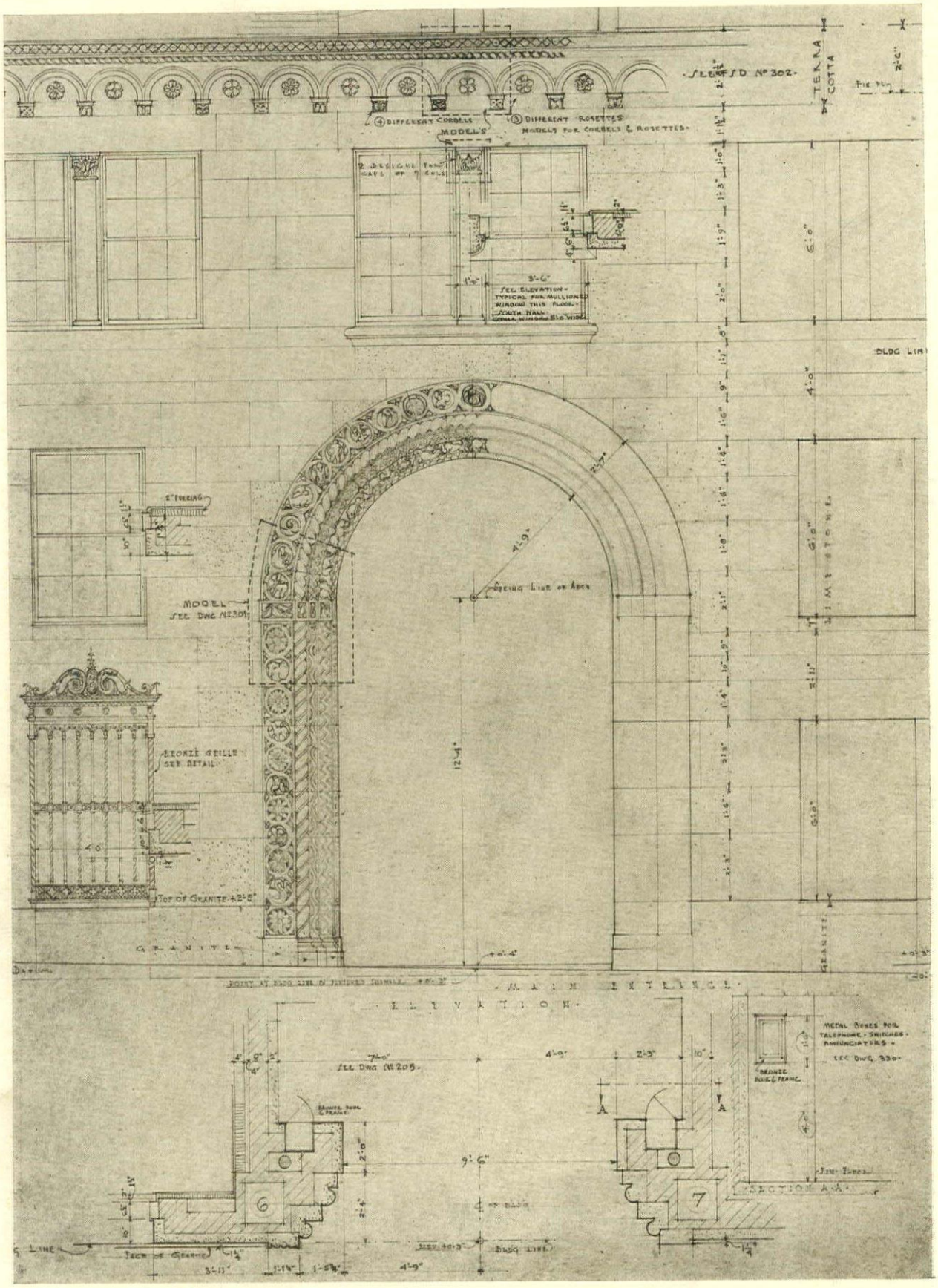


Photo by Nyholm

ENTRANCE DETAIL, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

(See detail on back)



SCALE DETAIL, ENTRANCE DOOR, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

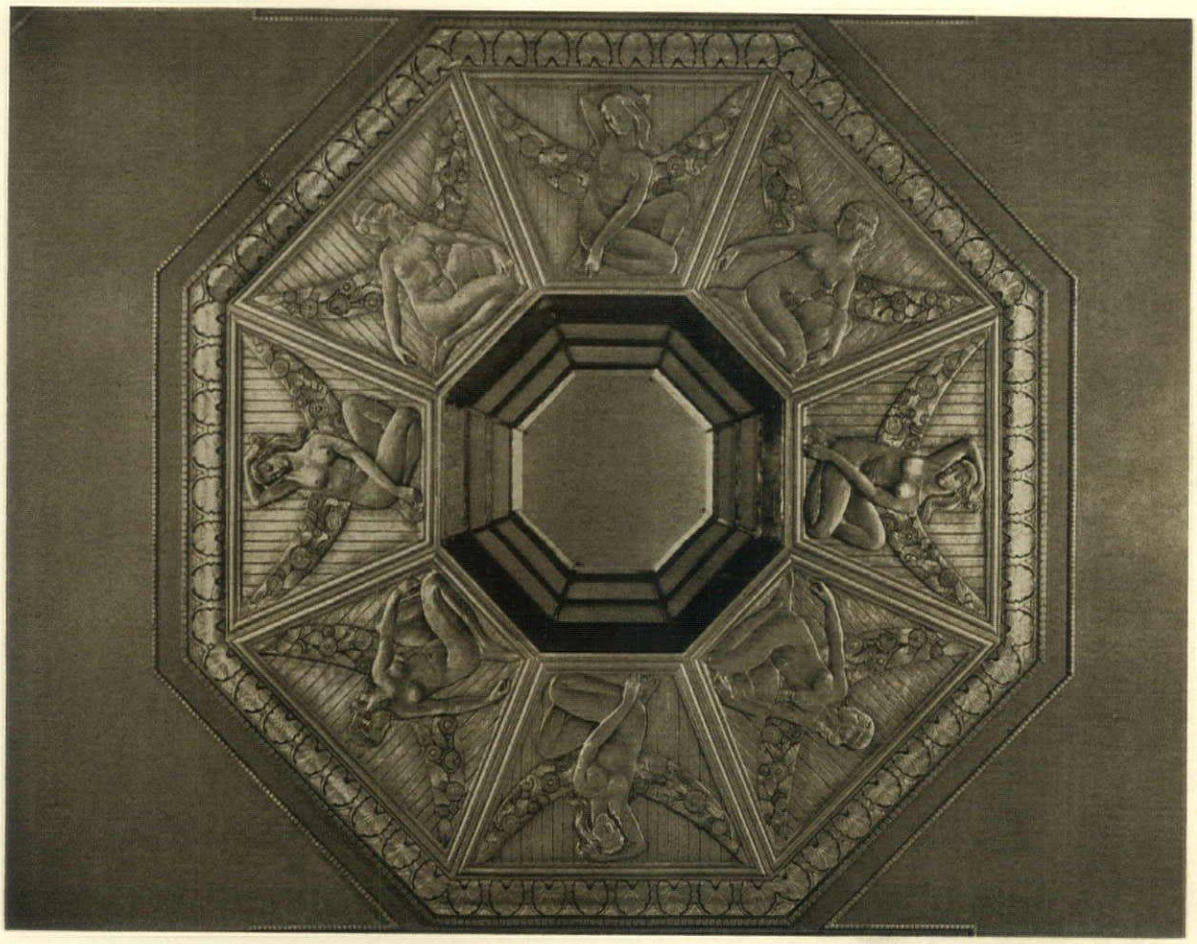
FARRAR & WATMOUGH, ARCHITECTS

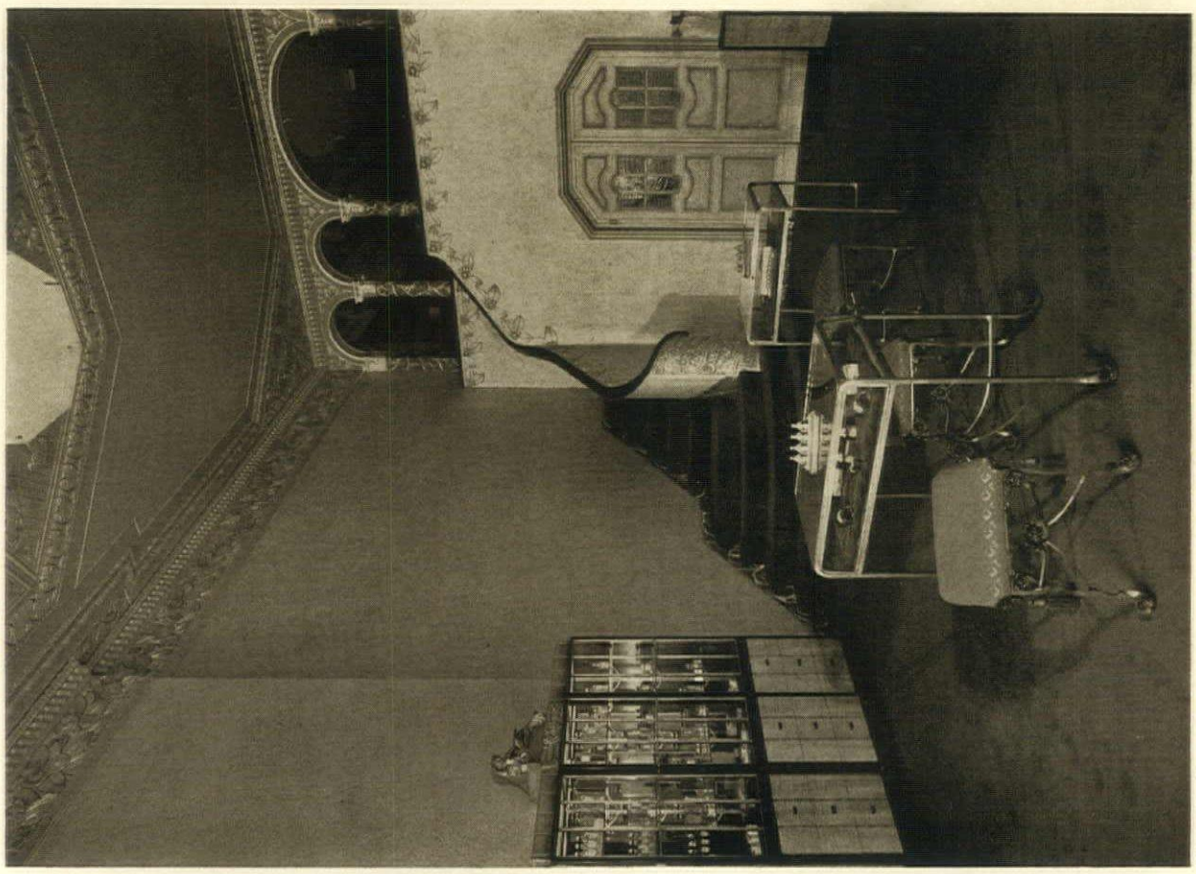


Photo by Duryea

FIFTH AVENUE SHOP FRONT, NEW YORK, IN MODERN FRENCH STYLE

JOHN FREDERICK COMAN, ARCHITECT

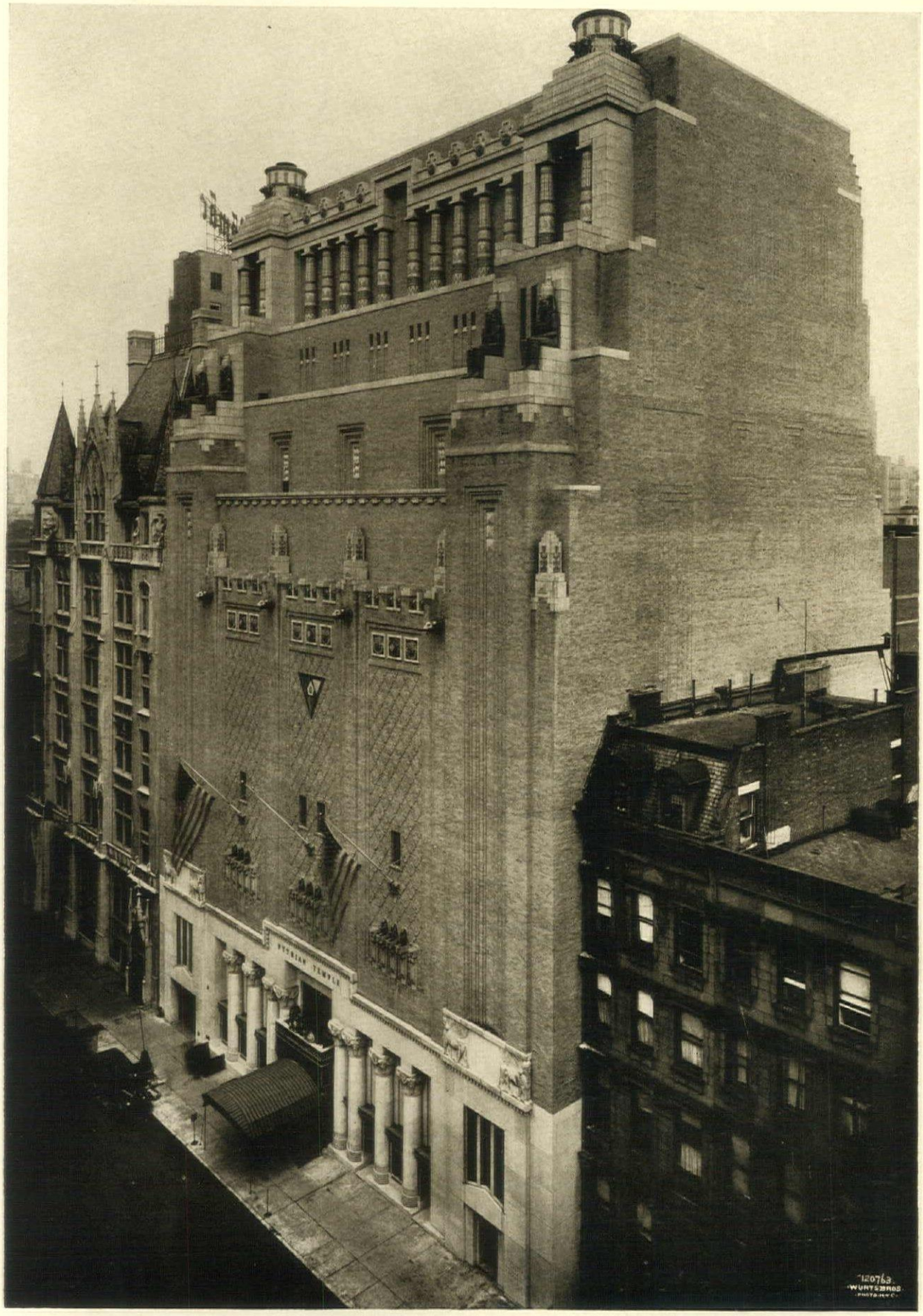




INTERIOR DETAILS, FIFTH AVENUE SHOP, NEW YORK, IN MODERN FRENCH STYLE

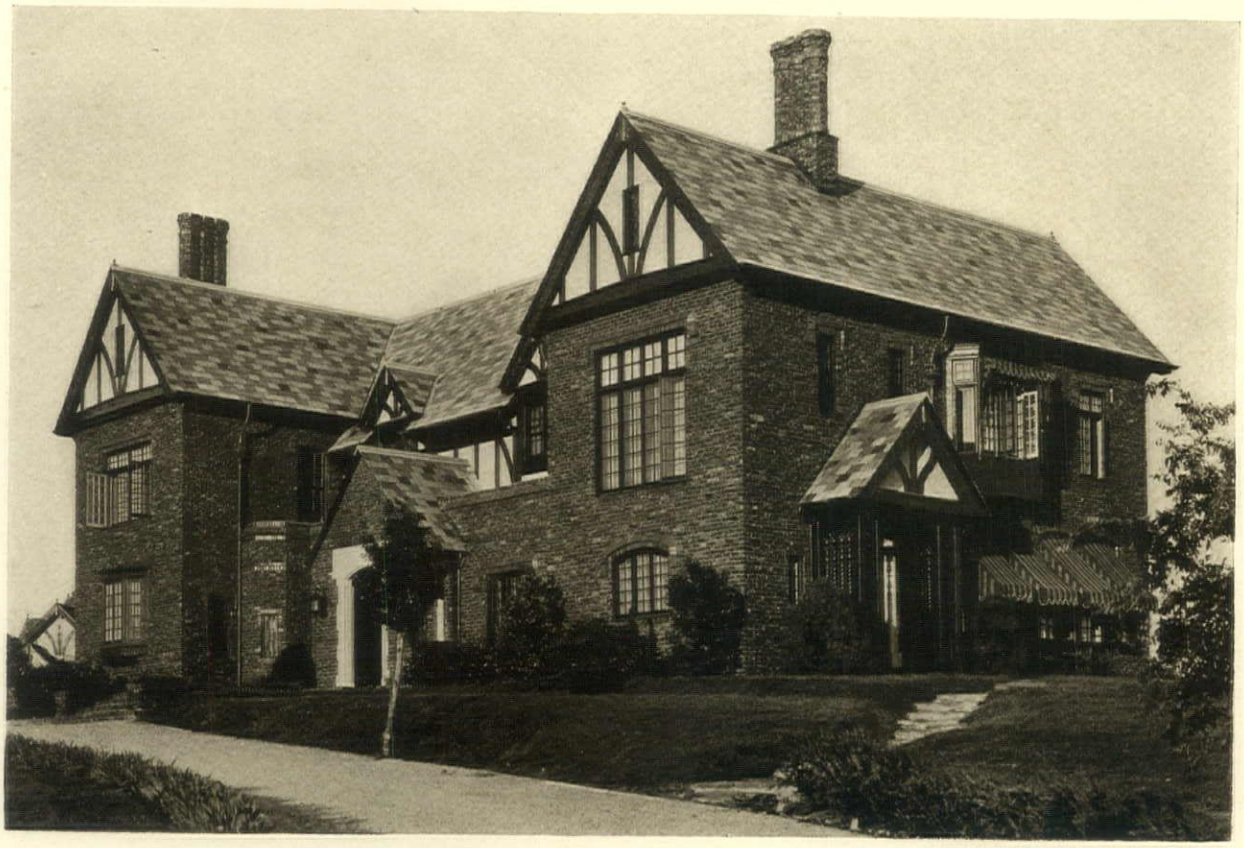
JOHN FREDERICK COMAN, ARCHITECT

Photos by Duryea



PYTHIAN TEMPLE, NEW YORK

THOMAS W. LAMB, ARCHITECT



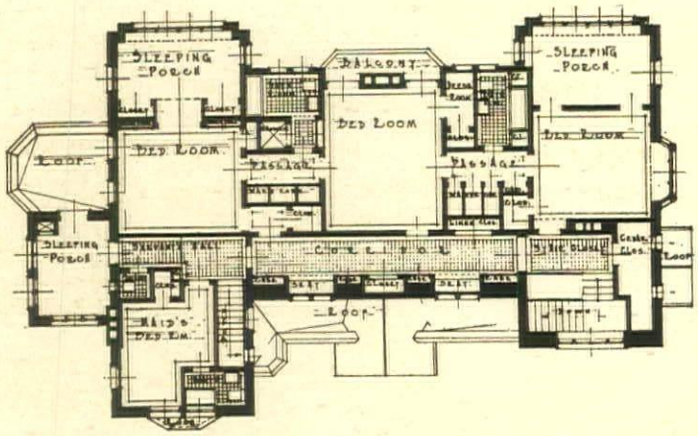


Photos by Patteson

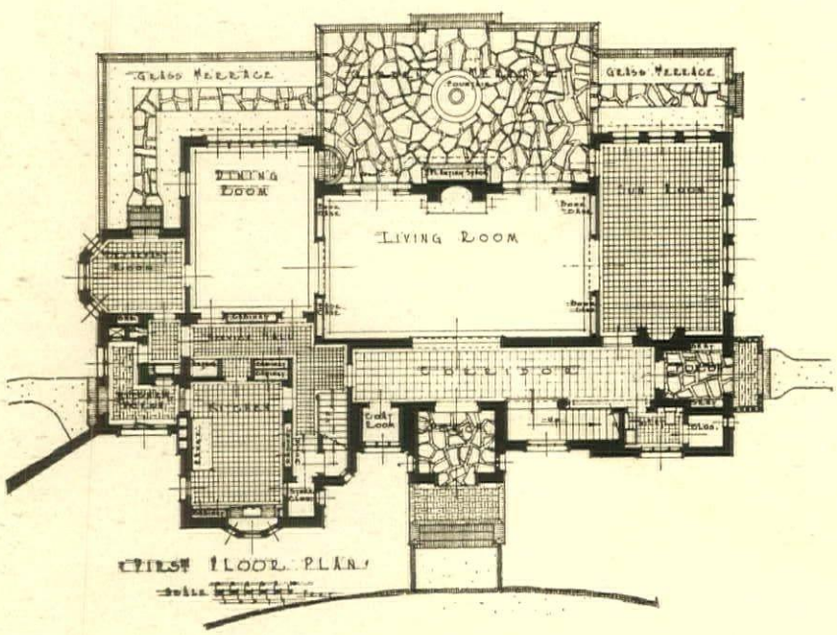
HOUSE OF J. D. OPPENHEIMER, SAN ANTONIO, TEXAS

ATLEE B. AND ROBERT M. AYRES, ARCHITECTS

(See plans on back)



SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF J. D. OPPENHEIMER, SAN ANTONIO, TEXAS

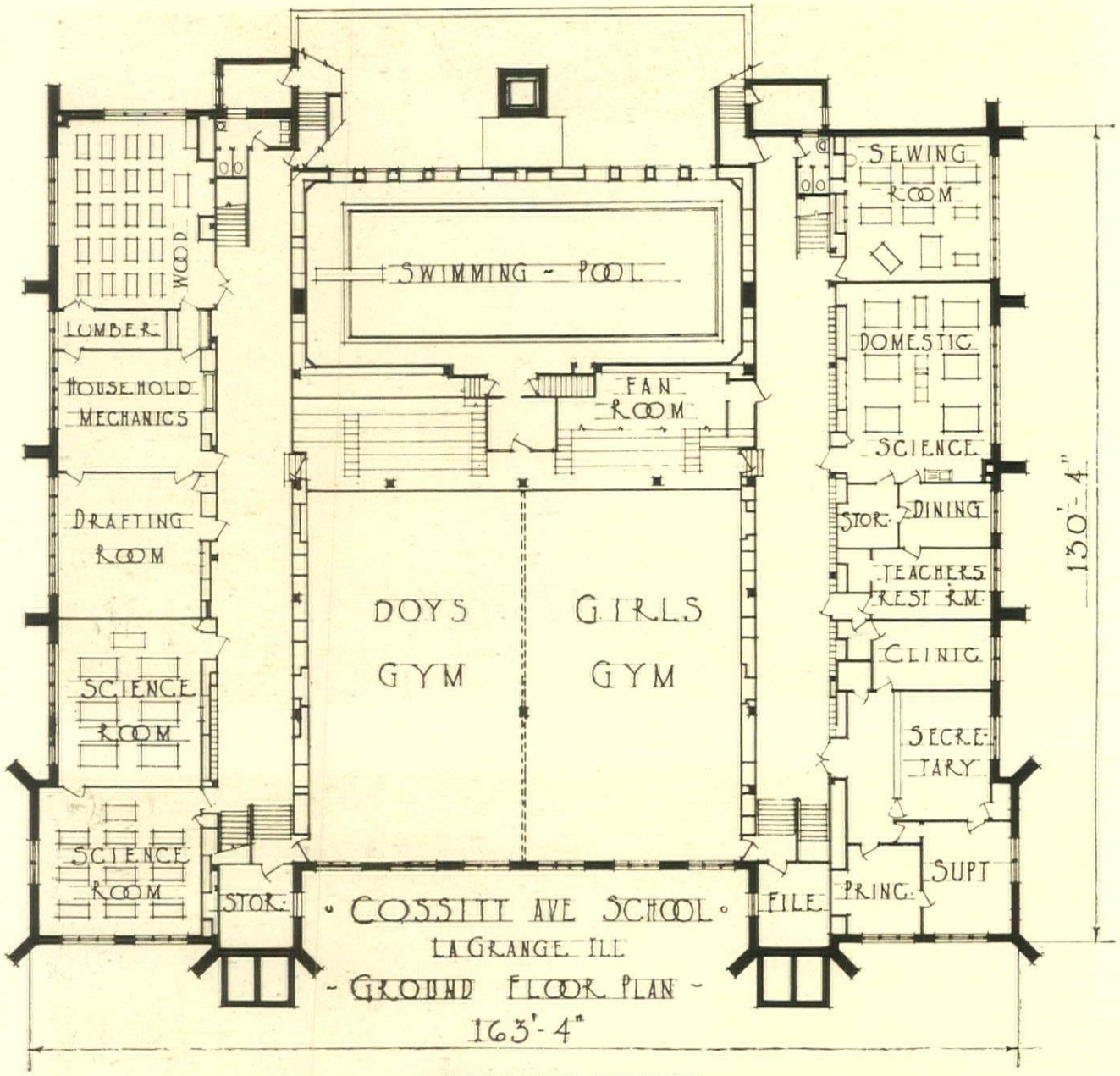
ATLEE B. AND ROBERT M. AYRES, ARCHITECTS



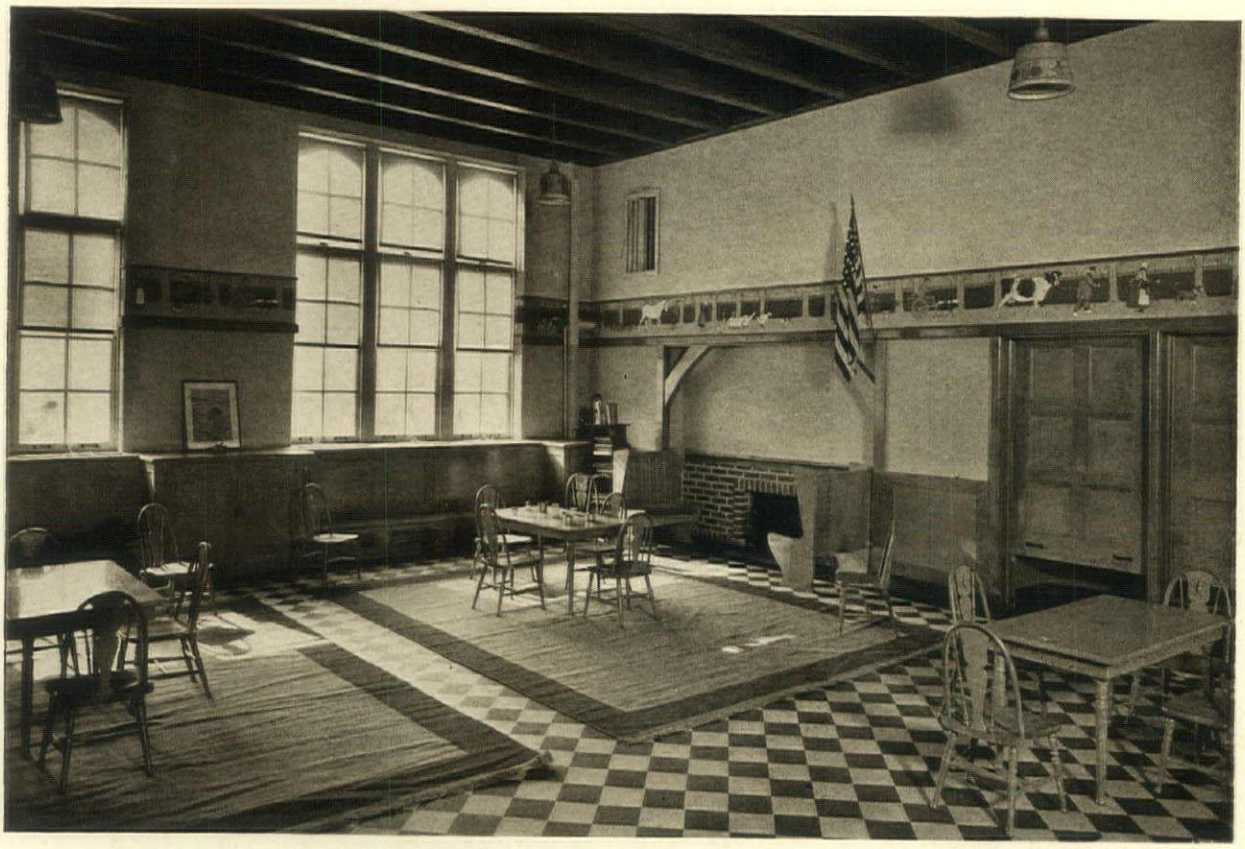
COSSITT AVENUE SCHOOL, LA GRANGE, ILL.

CHILDS & SMITH, ARCHITECTS

(See plan on back)



CHILDS & SMITH, ARCHITECTS



KINDERGARTEN

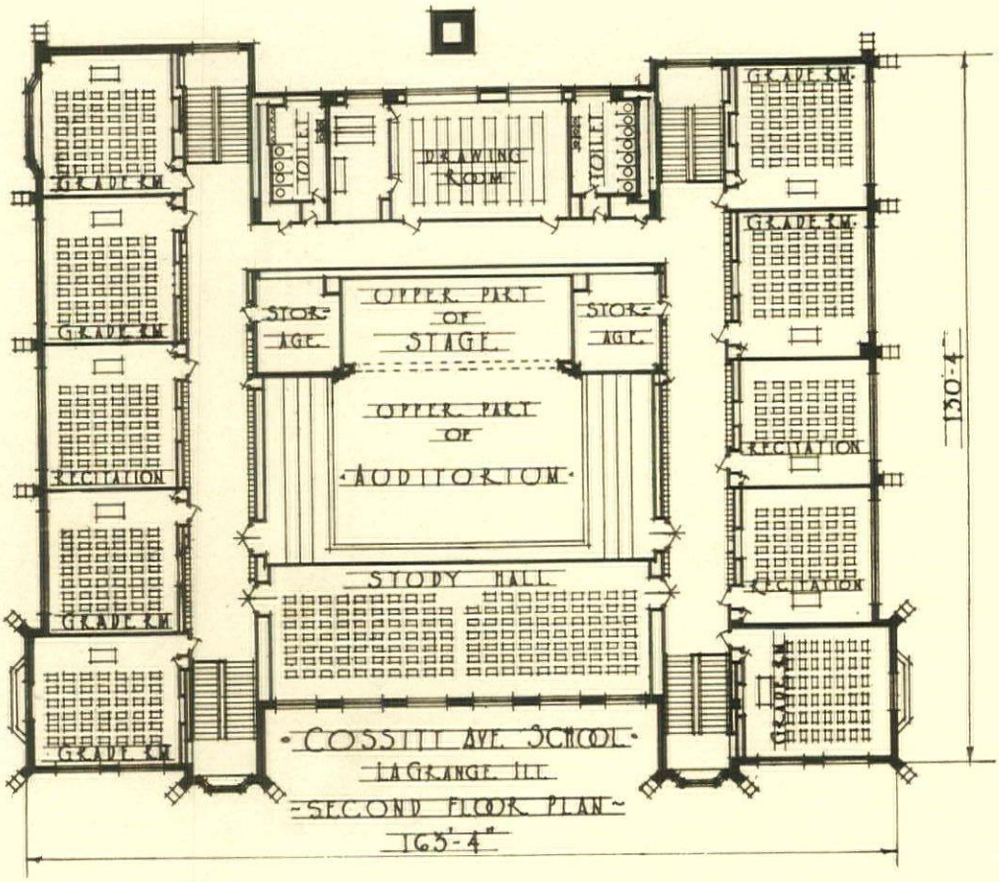


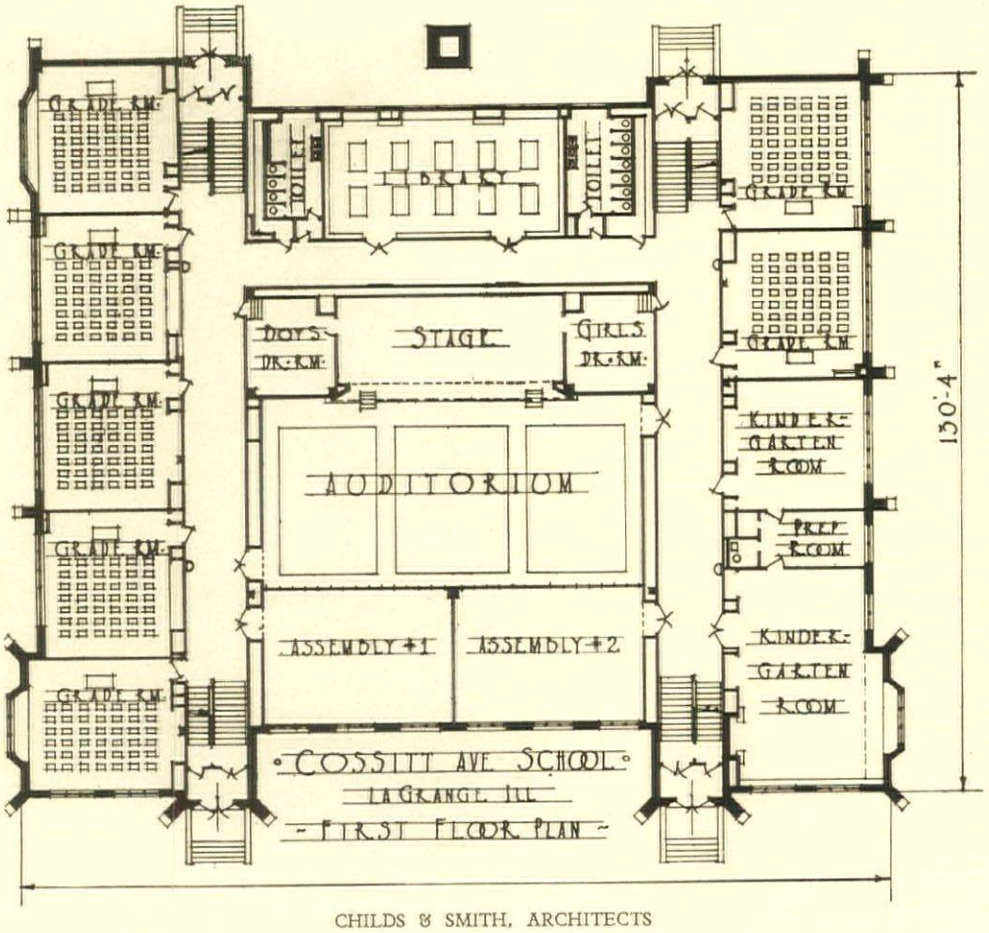
GEORGE M. VIAL LIBRARY

COSSITT AVENUE SCHOOL, LA GRANGE, ILL.

CHILDS & SMITH, ARCHITECTS

(*See plans on back*)





CHILDS & SMITH, ARCHITECTS

NOTES ON OLD WROUGHT IRON

By Samuel Chamberlain

Illustrated with Measured Sketches by the Author

IT is needless to point out that London in November, shivering in a wet chill and cringing under a drab blanket of yellow fog, is a hopeless, barren field for sketching. This congealed correspondent pounced with joy, therefore, upon the well heated Victoria and Albert Museum, whose collections of everything from Norsemen's barques to signet rings, from transplanted entablatures to Chinese executioners' knives, are so astonishingly complete. Its long gallery of old wrought iron must surely rank among the best chosen and most comprehensive in existence. One wonders, indeed, if another collection as fine has ever been brought together.

No European nation has been neglected here. The most representative and the most unique examples of old iron work from France, Germany, Holland, Flanders, Spain, Italy and England have been grouped in this gallery. There are mighty hinges from French church doors, ornate shop signs from Cologne, grilles from old Dutch counting houses, knockers from Flemish portals, fragments of the rejas of Avila cathedral, fanlights from Florentine palazzos, and casements from musty English manor houses.

The question of size does not seem to occur. One finds monumental wrought iron gates and miniature ornamental keys which make the contemporary product look gross and out of scale. There is a bewildering assortment of andirons and candlesticks, of highly pictorial gateau irons and firebacks, of bolts and key plates, locks, hasps, lamp brackets, weather vanes, balconies, screens, balustrades, treasure chests and choir gates.

It is of considerable interest to note the decidedly national trend in this old wrought iron work. There is a distinct line of demarcation between the work of the different nations, save perhaps between the French and the Italian. The Spanish seems suave and classic. The German is never without a touch of engaging humor. The English reveals a sturdy craftsmanship. The French and Italian show a Latin brilliance and restlessness.

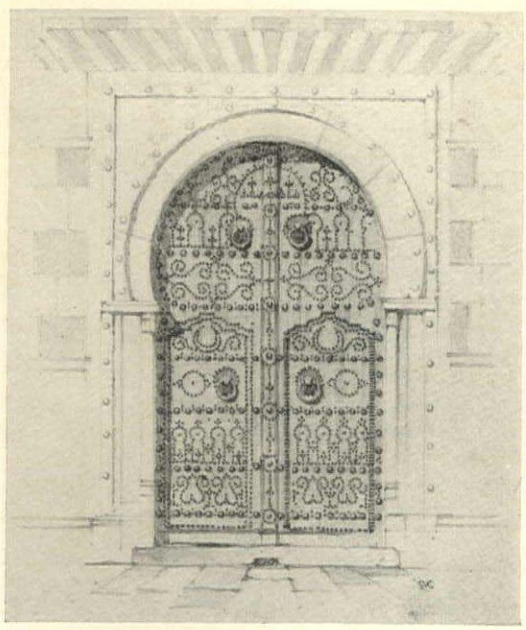
One hesitates to calculate how many thousands of miles would have to be run, and how many door bells would have to be sounded, to uncover as sketchable a variety of old iron work as this. The opportunity seems a good one. Furthermore, I have been assured that most of the collection has never been drawn up for the architectural press.

The plates here reproduced do not seem to call for much added comment. An effort has been made, in preparing them, to give at least a smattering of the most intriguing examples of the iron work of past centuries as revealed in this magnificent collection. To attempt more would mean a year's intensive study in this lengthy corridor.

And life, after all, is short.

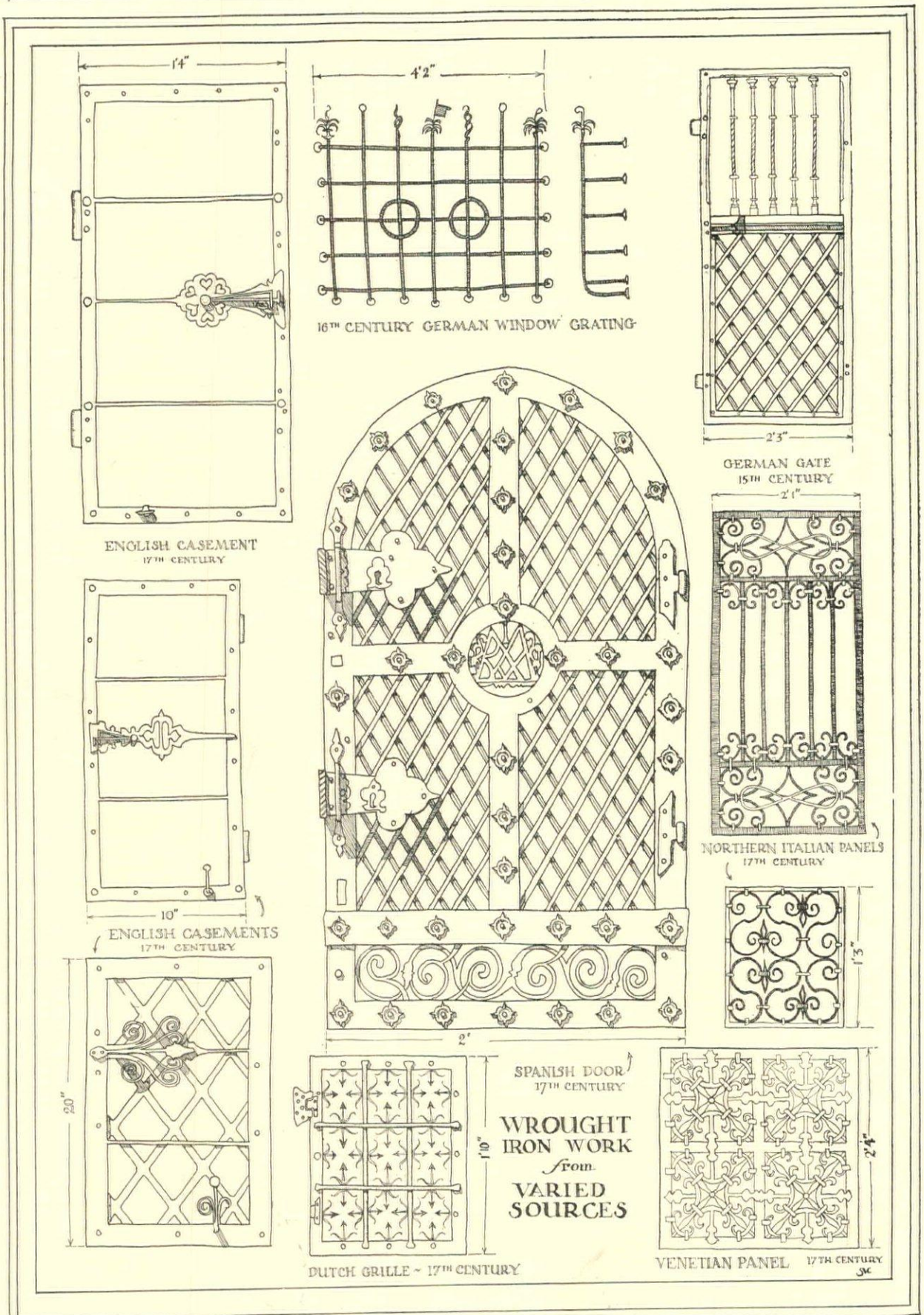
DOORWAY OF A HOUSE OF A WEALTHY ARAB IN TUNIS

THIS DOOR IS PAINTED A MINERAL GREENISH-BLUE. OTHERS IN TUNIS ARE OCHRE RED, HALF-BAKED BROWN OR OCCASIONALLY LEFT UNPAINTED. THE ELABORATE

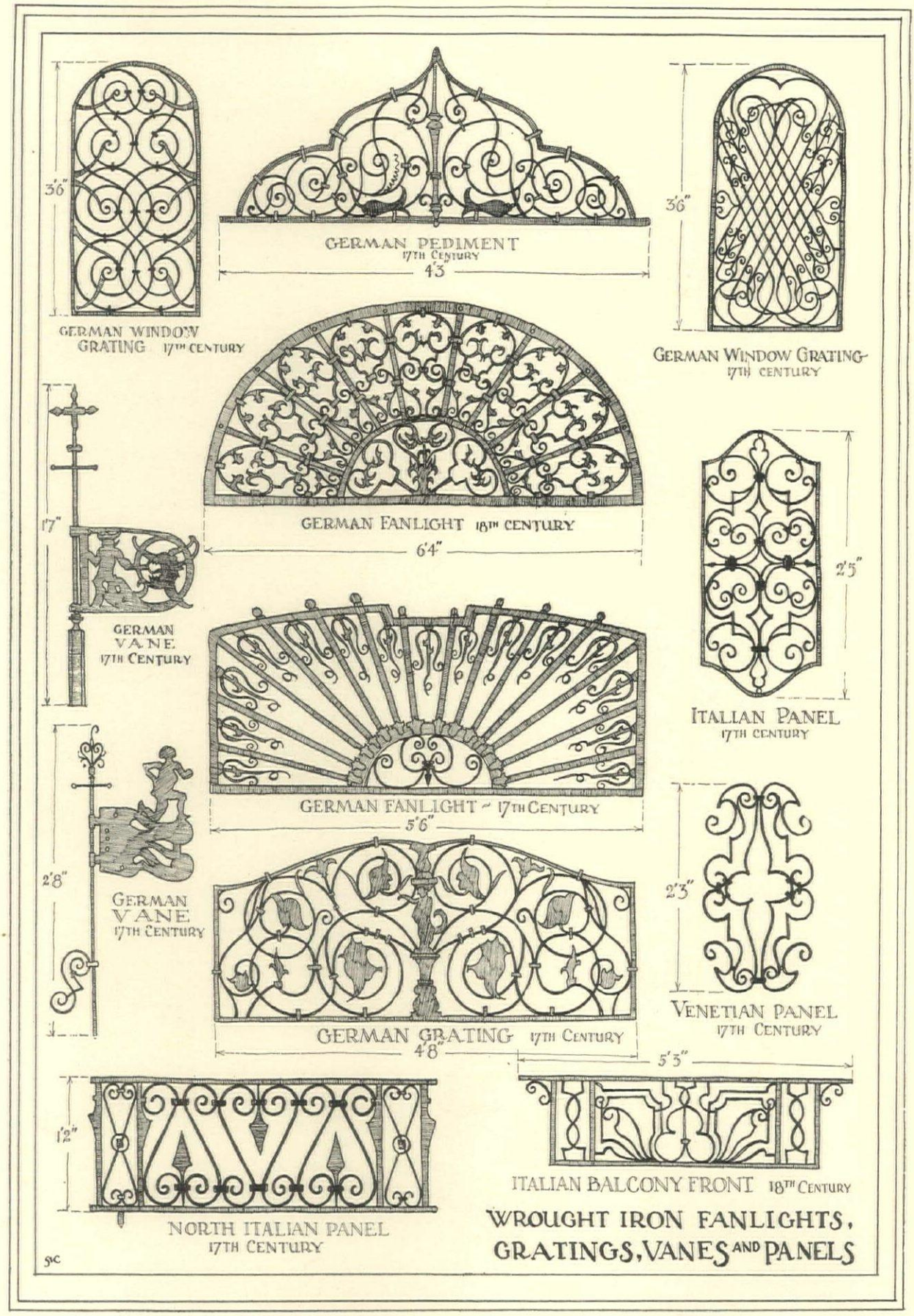


DESIGN IS CARRIED OUT IN IRON NAILS OF VARIOUS DEGREES OF SPLENDOR. IN RARE INSTANCES THEY ARE FOUND TO BE BRONZE

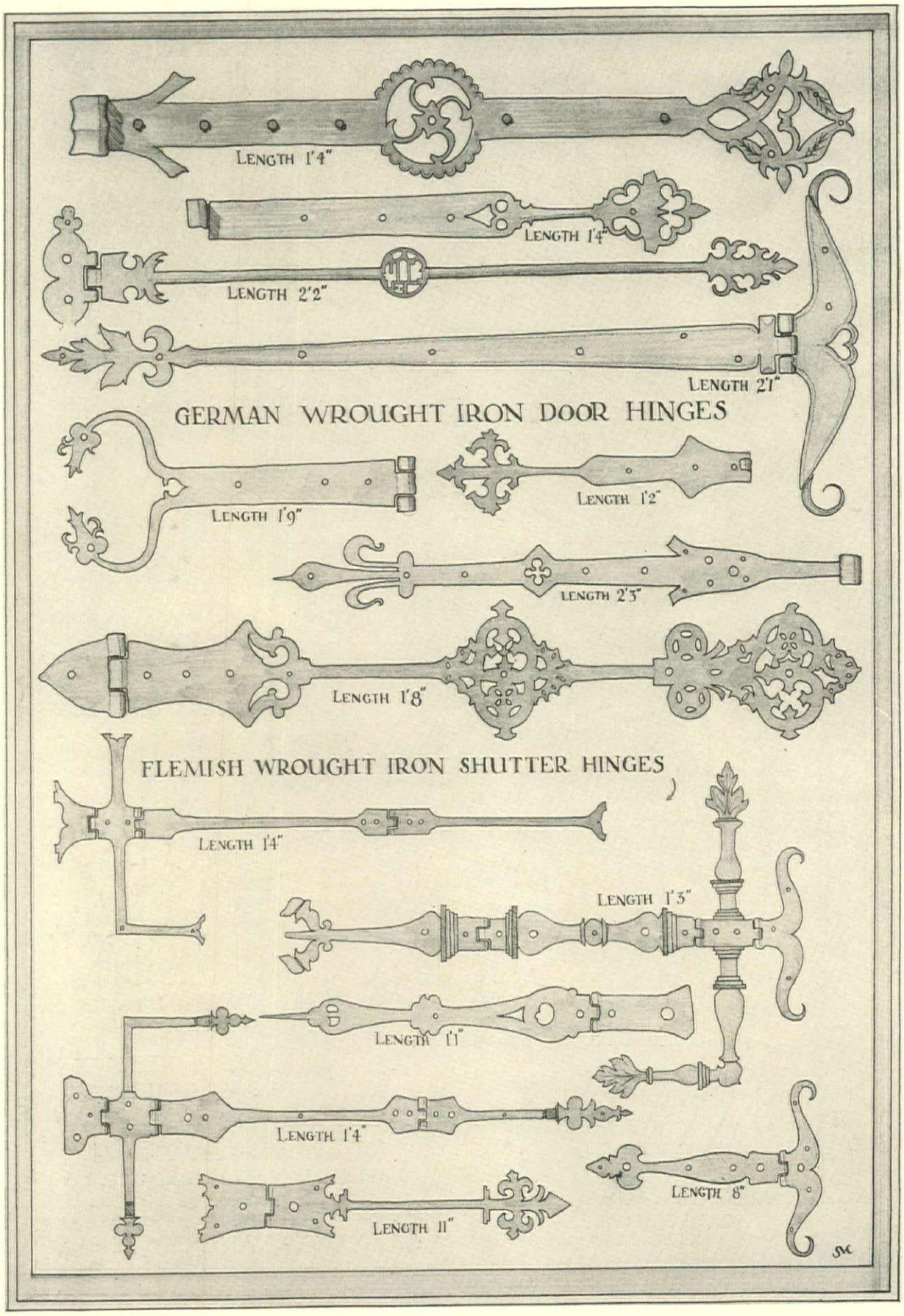
FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN



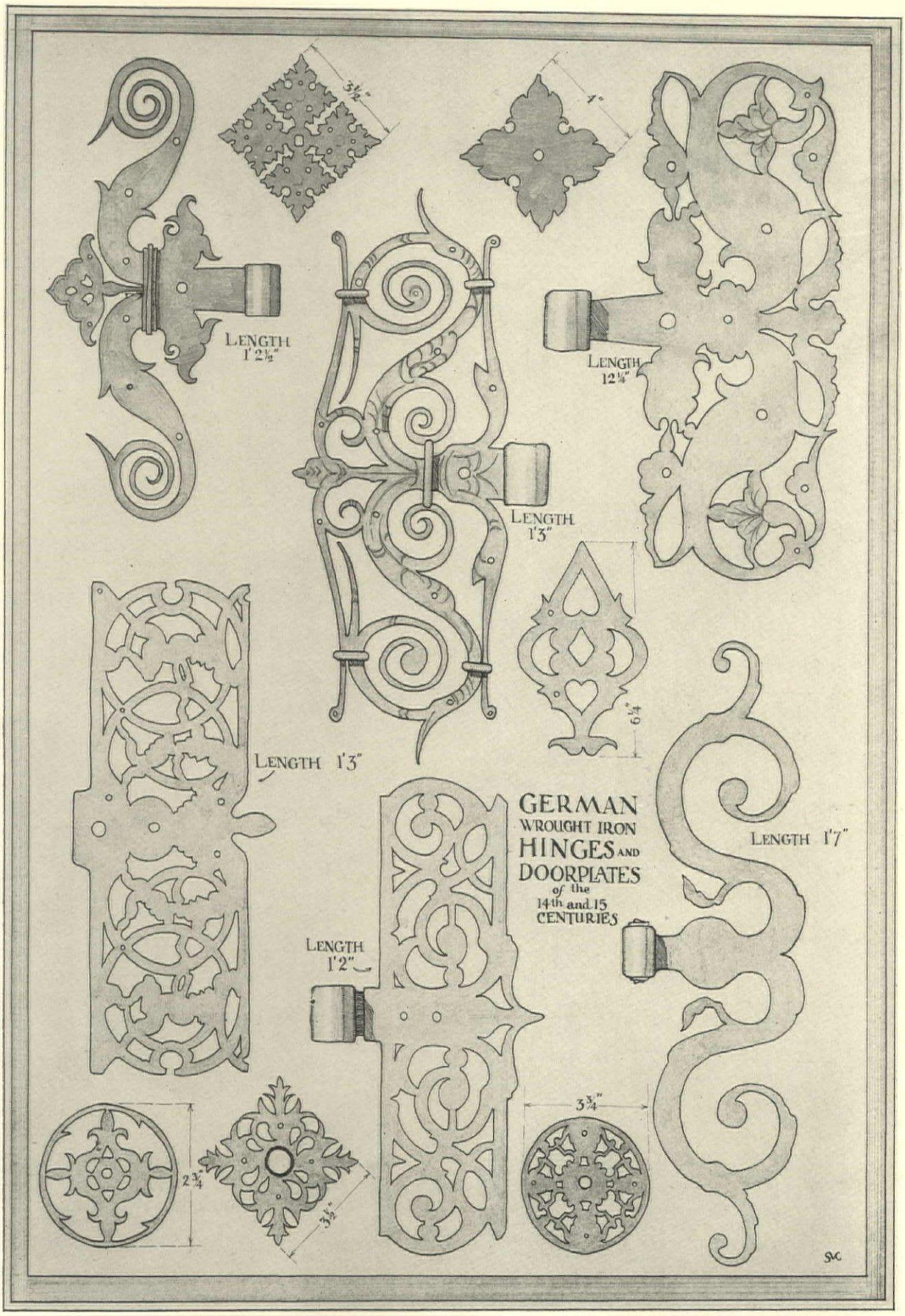
FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



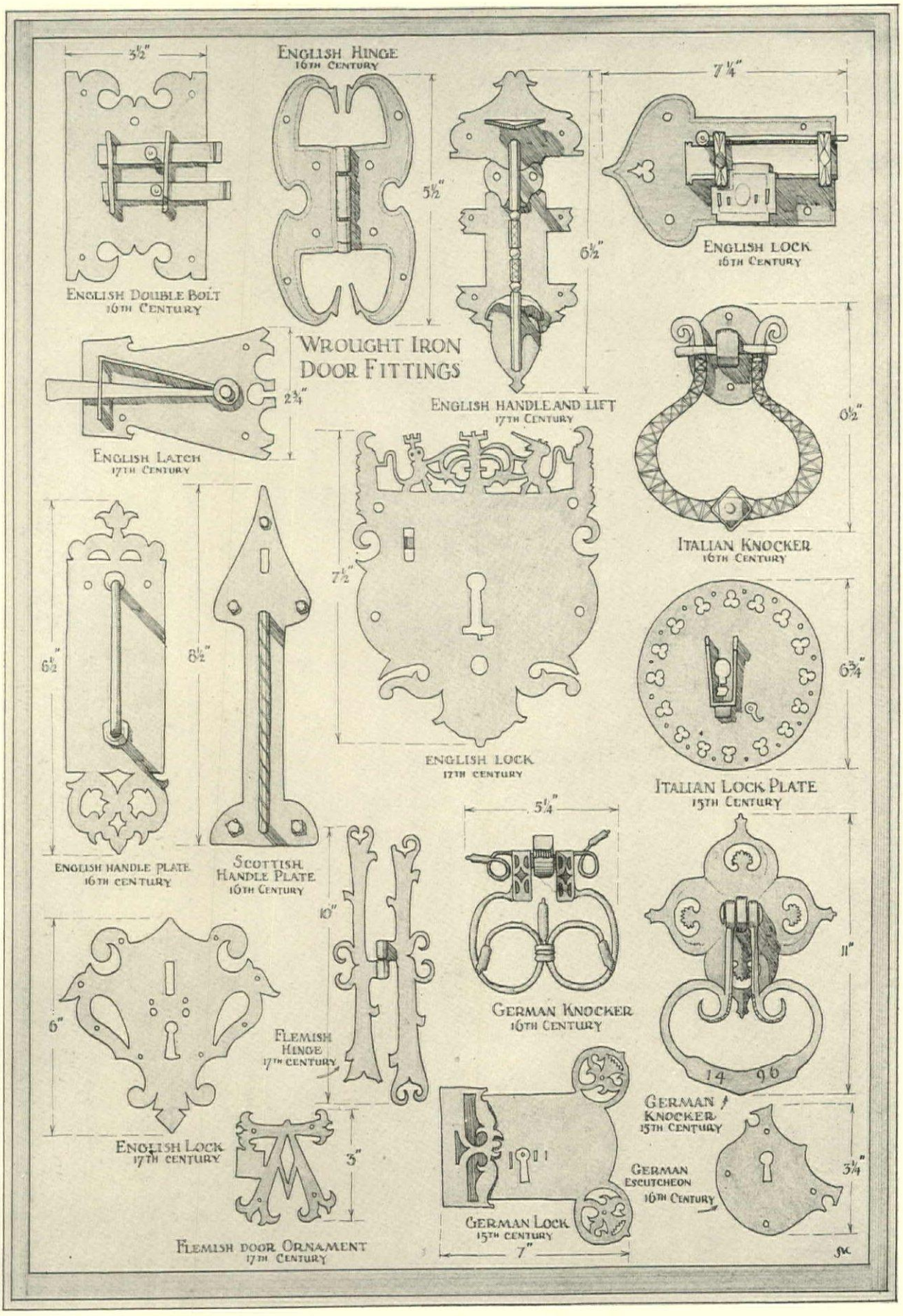
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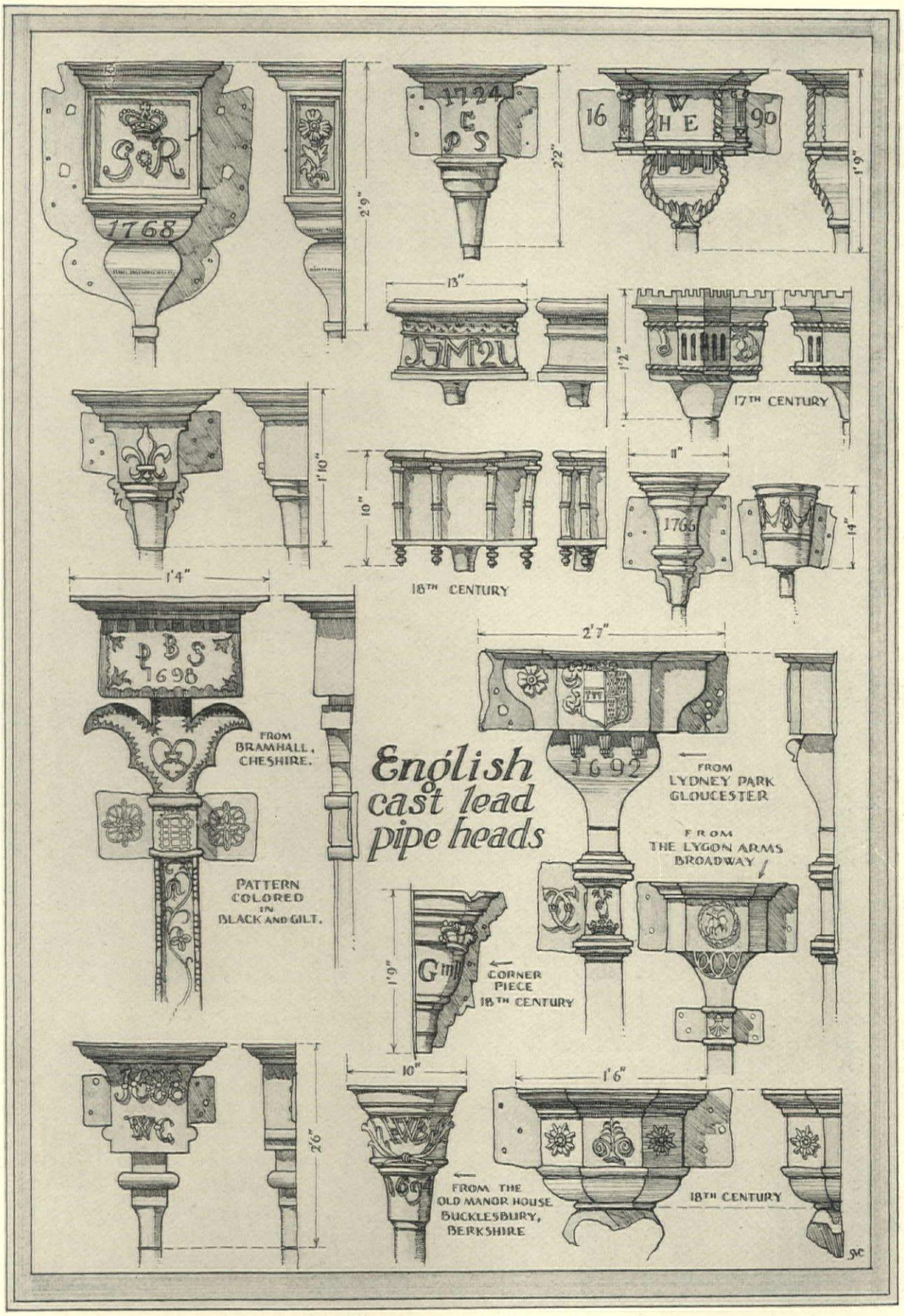
FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



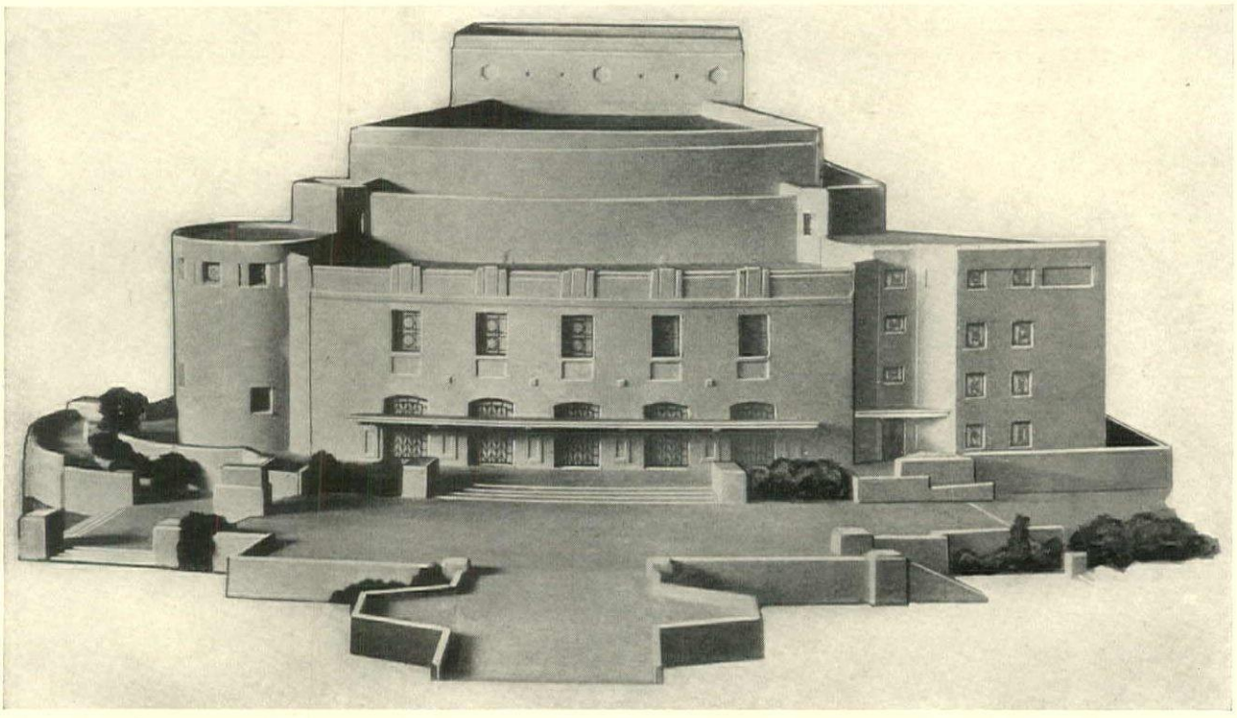
FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



PRIZE WINNING DESIGN, SHAKESPEARE MEMORIAL THEATRE COMPETITION

ELIZABETH SCOTT, *Architect*

A 27-YEAR-OLD Englishwoman, Elizabeth Scott, has been awarded the prize in the architects' competition to design and build the new Shakespeare Memorial Theatre at Stratford-on-Avon, England, thus winning the distinction of being the first woman who ever has handled such a notable building. The winning plans, which were selected from designs submitted by three English and three American architects in the final competition, are for a modern theatre of dignified simplicity, to be built at a cost of approximately $750,000. It will have a seating capacity of 1,000 and will be placed on the bank of the River Avon in the midst of an immense formal garden. The walls and stage of the old Memorial Theatre, still standing after the fire which destroyed the playhouse in 1926, will form the rear of the new theatre, this section being for use as a conference hall.

The approach to the theatre will be through a large garden and grove of old trees. A terrace and promenade, from which a number of large doors lead into the auditorium, rests on the bank of the Avon, which is reached by two flights of broad steps leading down to the water. The building probably will be constructed of cream colored brick and natural stone. Ample space is provided for an interior promenade, refreshment and rest rooms, and committee rooms. The stages of the new and old theatres will be separated only by a fireproof drop and can be combined when desired, giving a stage depth of more than sixty feet.

The assessors, E. Guy Dawber, A.R.A., F.S.A., P.R.I.B.A.; Raymond Hood, A.I.A., A.D.G.F. (New York); and Robert Atkinson, F.R.I.B.A., Director of the Education Architectural Association, make the following comment in their report:

"They consider that Design No. 3 in its general conception, in its acceptance of the site difficulties and their solution, and in its architectural character, shows great ability and power of composition. It has a largeness and simplicity of handling which no other design possesses. Its general silhouette and modelling to fit the lines of the river are picturesque and the character of the design shows consideration for the traditions of the locality; if any criticism is offered, it would be that brick for the external facings would be warmer and more harmonious with the general aspect of the town, and would at the same time be more economical.

"The general layout of the site is admirable. The new Bancroft Gardens are made to lead up to the buildings very successfully and parking spaces for cars are provided as suggested in the Conditions.

"Good river terraces, steps and approaches are also incorporated; the treatment of the river being one of the great features of this scheme.

"The central approach across the gardens might be omitted as it appears to cut the ground up rather needlessly, and the carriage approach to the main entrance is not ample enough and needs fuller consideration.

"Internally, the scheme gives substantially the requirements asked for, the stage being admirably arranged and the sighting and planning of the auditorium satisfactory."

INTERIOR ARCHITECTURE

THE INFLUENCE OF VARIOUS STYLES ON THE DESIGN OF A MODERN APARTMENT HOTEL

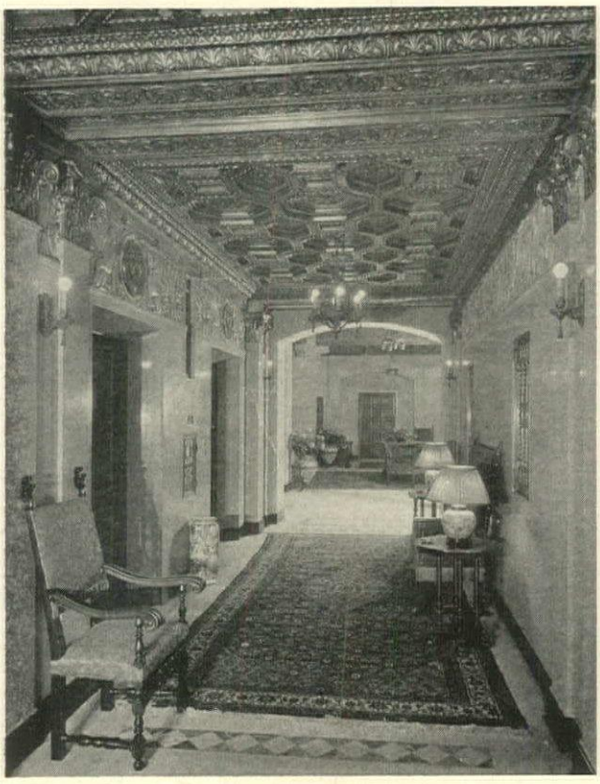
THE apartment hotel is a purely modern type of building. It combines the conveniences of hotel life with the privacy of an apartment. While the suites very often include all necessary facilities for housekeeping, the hotel cuisine and dining rooms are at the service of the tenants, whereby many of the cares and worries of housekeeping may be eliminated and yet the fascinations of home-life may be retained. The apartment hotel appeals to those especially who prefer to live in the metropolitan area where the luxuries of city life are readily at their disposal, and, in these days when entertaining is done largely in theatres, clubs and hotel ballrooms, the apartment hotel seems to solve the problem with which modern society is confronted. During the last few years, apartment hotels have furnished a large percentage of building in many of the larger cities of this country. In New York City, for example, one somewhat gasps at the number of buildings of this type which have recently appeared on the skyline, and yet when we read in the daily press that the population of the metropolis in 1928 is expected to top 6,000,000, we may wonder rather if there will still be room enough for us all.



Photo by Nyholm

MAIN DINING ROOM, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS



FIRST FLOOR MAIN CORRIDOR



LOOKING TOWARD ENTRANCE, MAIN LOBBY



Photos by Nyholm

MAIN LOUNGE, SUGGESTIVE OF THE GEORGIAN IN ITS ARCHITECTURAL TREATMENT

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

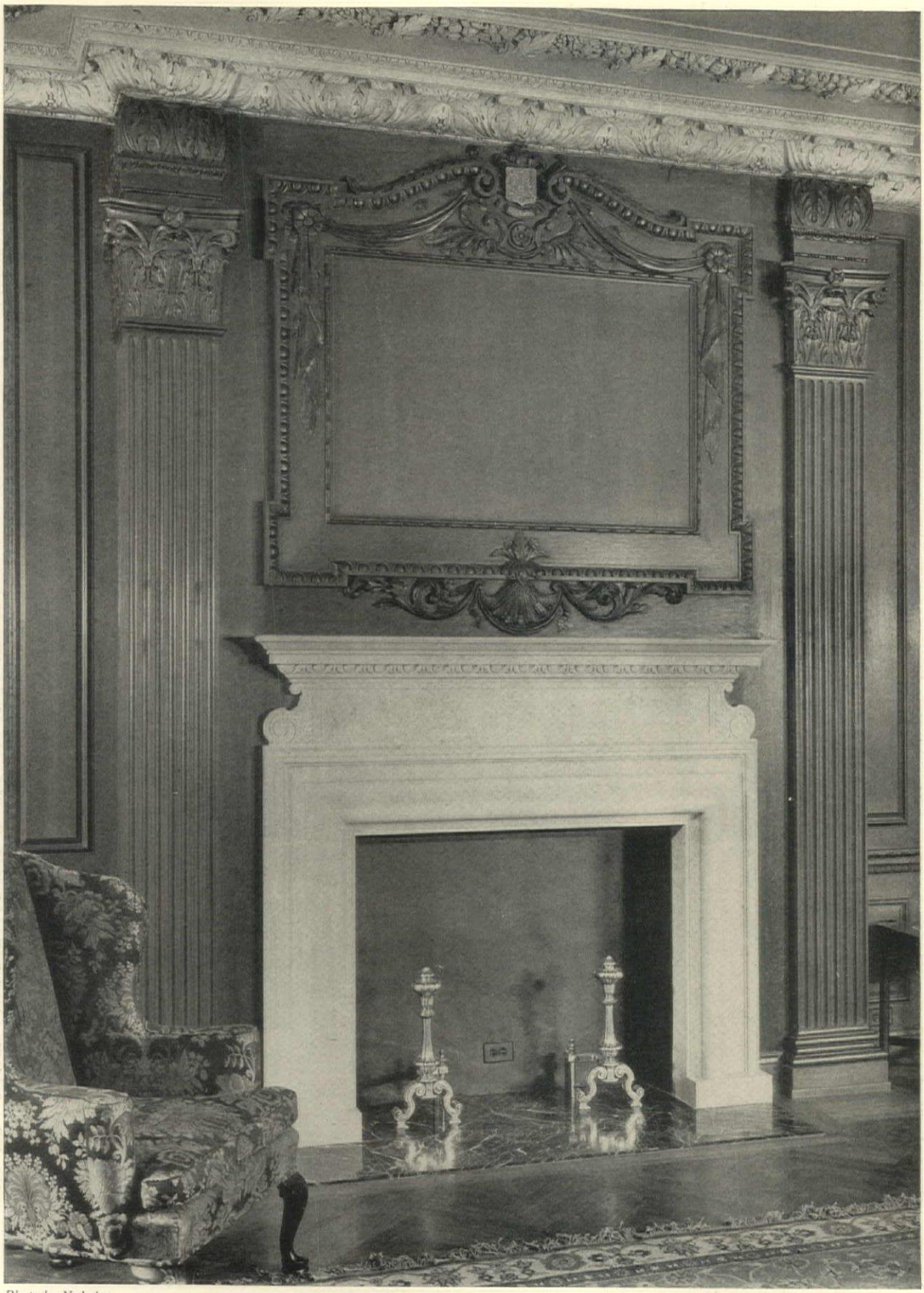


Photo by Nyholm

DETAIL OF CHIMNEY BREAST, LOUNGE, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

Among the more recently completed apartment hotels in New York is the Lombardy, of which Farrar and Watmough are the architects. Suites range from one to seven rooms, the apartments opening off comfortably wide corridors and having a high standard of all-round excellence. The living and bedrooms are exceptionally large, and particular attention has been given to the plan to eliminate disagreeable features. In the arrangement of the two-room suites, for example, it will be noticed on the plan (page 86 of the Plate Section) that, by means of two small foyers, it is possible to enter the bedroom from the corridor without passing through the living room. This idea has been developed on account of certain objections which have been raised by tenants where such a condition did not exist. Advantage, too, has been taken of the setbacks necessitated by the zoning law, to make both the exterior and interior more attractive. In the duplex apartments on the upper floors, consisting of four, six and seven rooms, the windows in the two-story living rooms open on to roof-terraces; the unusual opportunities thus offered to the tenant may be readily appreciated.

The building is one hundred and sixty feet wide and is twenty-three stories high. The three lower stories are of Indiana limestone and the upper stories of warm buff colored brick with terra cotta trimmings, stone copings and marble facias. The design of the exterior is a modern adaptation of the Italian Romanesque style of architecture found in the Province of Lombardy and Northern Italy. A richly carved arched opening forms the main entrance.

The main rooms of the entrance floor are designed to give an air of comfort combined with decorative interest, without being austere or ostentatious. The marble walls of the entrance vestibule are surmounted with a high vaulted ceiling. The two-story lobby, with mezzanine balcony, is reminiscent of Spanish Renaissance, with hand modelled stucco walls, and travertine quoins and jambs. The spaciousness of the plan of the entrance floor offers an opportunity for variation in architectural treatment, which might have become monotonous if carried out in one style.



Photo by Nyholm

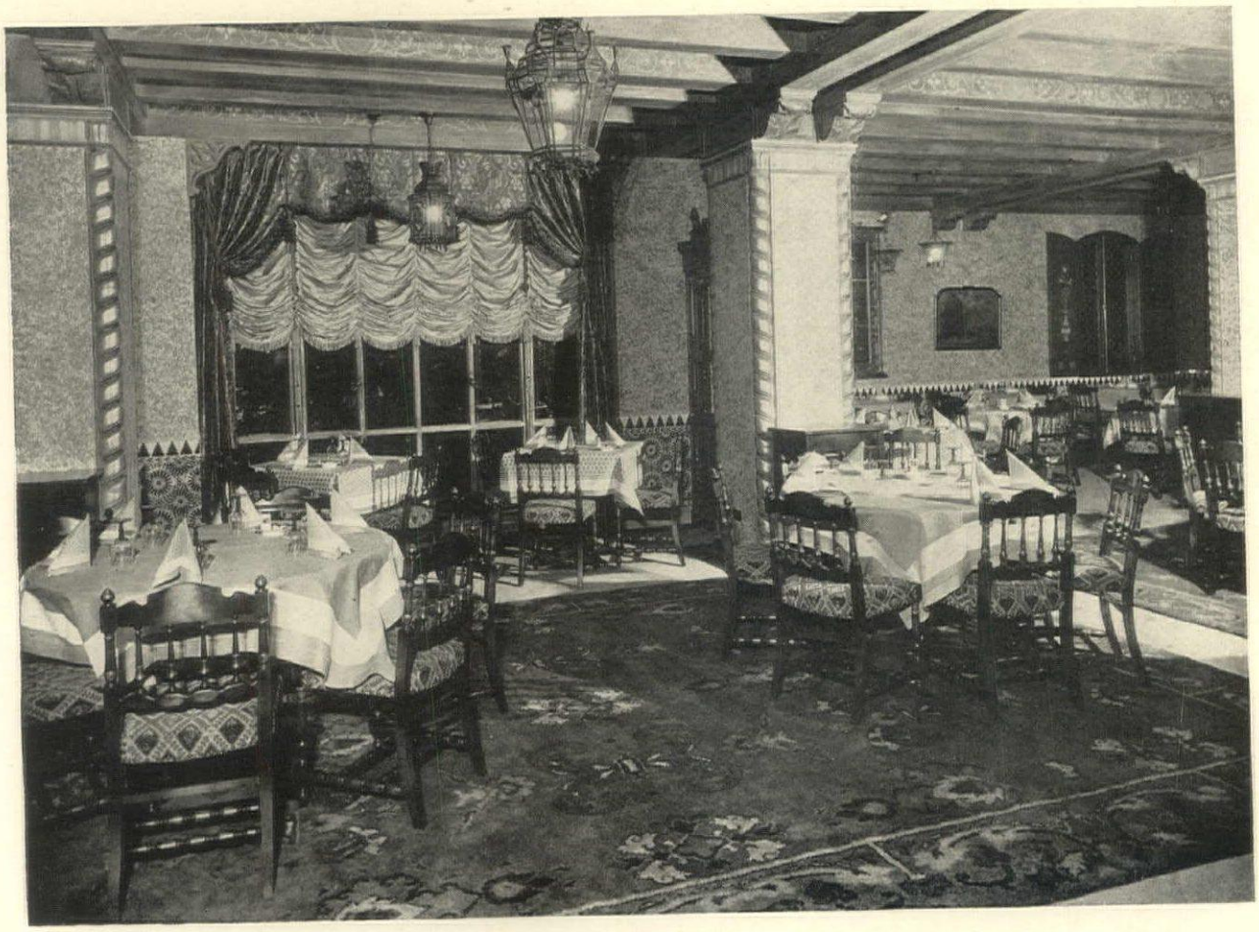
ENTRANCE FROM DINING ROOM TO MAIN LOBBY

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS







Photos by Gillies

WALLICK-DESHLER HOTEL, COLUMBUS, OHIO

C. HOWARD CRANE, ARCHITECT—B. ALTMAN & COMPANY, DECORATORS





Photos by Gillies

WALLICK-DESHLER HOTEL, COLUMBUS, OHIO

C. HOWARD CRANE, ARCHITECT—B. ALTMAN & COMPANY, DECORATORS

THE OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO

WHILE the results of the thought and effort of architects are given considerable publicity, comparatively little is said of the offices in which a large part of the work is accomplished. Architectural offices might be considered "plan factories." In using this term, however, let us not interpret it in its usually accepted meaning when applied to those offices making working drawings on a strictly production basis. Not all manufacturing plants are essentially interested in volume production. Many of them fabricate special articles of high quality, individually designed and made. This fact, however, does not lessen their attention to correct factory arrangement and the convenient routing of materials through the shop. The principles applying to manufacturing plant layout, which are in truth but logical and sound architectural fundamentals, may also be applied to an architectural office.

These architectural principles of planning have been applied to the offices of Walker and Weeks, Cleveland, Ohio, in a most successful manner. The Carnegie Building is among the first modern structures to be erected in Carnegie Avenue, one of Cleveland's rapidly developing downtown streets, parallel to Euclid Avenue. At the time the Carnegie Building was designed by Walker and Weeks, it was definitely established that the firm's office would be located on the top floor, and this fact was carefully considered in the planning of the upper portion of the building.

A careful analysis of the operation of the office was made which resulted in a plan of simple form. Circulation was given particular attention and, while the plan is essentially a narrow rectangle, all departments are easy of direct access.



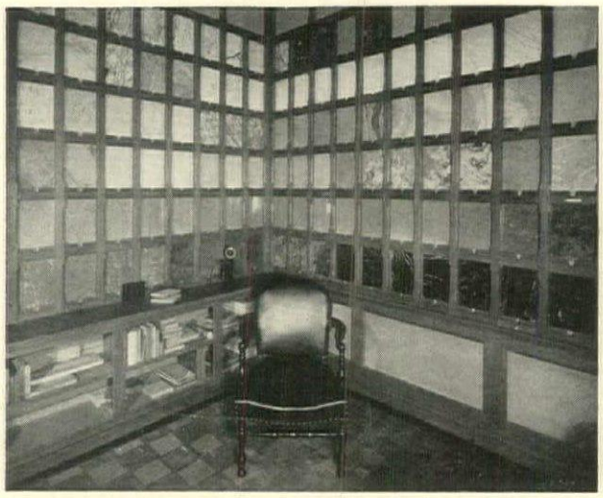
Photo by Lazarnick

LOBBY AND ENTRANCE TO LIBRARY
OFFICES OF WALKER AND WEEKS, ARCHITECTS,
CLEVELAND, OHIO

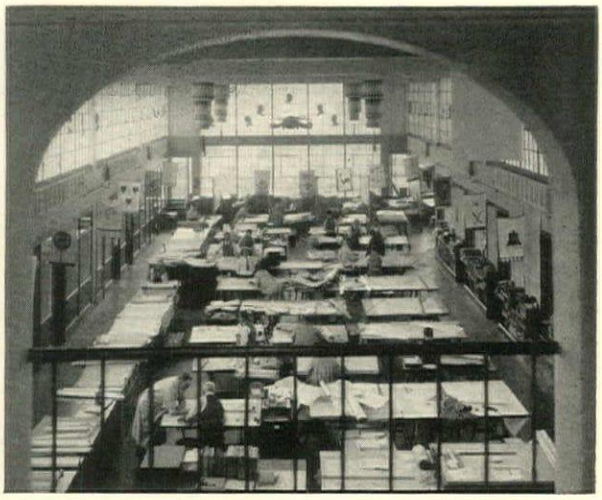
There are several distinct and interesting features of this office that are not disclosed by a study of the plans. Each job or commission is placed in charge of an executive and a designer with a job captain and suitable corps of draftsmen. Insofar as conditions permit, to simplify administration of the work, the six designers' offices are located opposite those of the executives in charge, with the drafting force for the job between them. Contrary to the method employed in many large offices of keeping drawings in a file room in charge of a clerk, all drawings are maintained in files in the drafting room and made readily accessible to the executives, designers and draftsmen.

In the design of the offices a variety of materials has been used insofar as possible with the idea that such procedure performs the practical function of making it possible to demonstrate to a client the use of different materials and combinations of materials. In addition complete sample rooms are maintained for the use of the office and clients as well. The marble and tile sample room contains what is probably the most complete collection of marbles in America. Four sides of this room are lined with marble slabs about 9″x12″ in size set in wooden frames so detailed that the marble panels can be readily removed for comparison or the assembling of marble combinations. The floor is composed of various types, patterns and sizes of tile, combined as one unit.

The window openings in the executives' offices have each been fitted with different types of frames and sash. This has been done to permit inspection by clients as well as to obtain information on the satisfactory use of the various types for different



SAMPLE ROOM SHOWING SPECIAL RACKS FOR MARBLE



VIEW OF DRAFTING ROOM FROM STUDIO BALCONY

purposes. An adequate amount of daylight in the drafting room is assured by making one end practically all glass and by the use of a monitor roof fitted with light diffusing glass to avoid light glare. The drafting room is practically two stories high. The second story over the conference rooms and library includes a kitchen, dining room and studio. The studio is equipped with a movable frame for the studying of murals and other details of buildings in the process of design. The library is fitted with drawers especially designed for the filing of architectural plates, photographs and magazines.

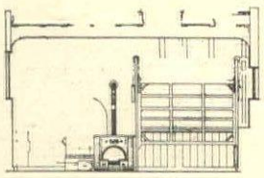
The operation of this office has demonstrated that orderly planning and efficient administration do not restrict quality, but do expedite the handling of work in the office.



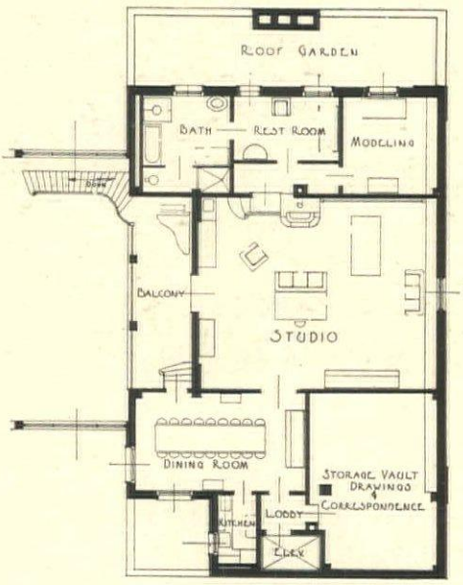
Photos by Lazarnick

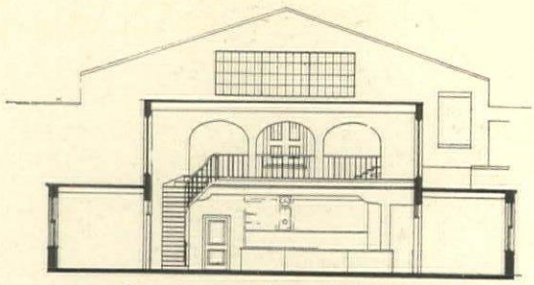
STUDIO OF F. R. WALKER

OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO



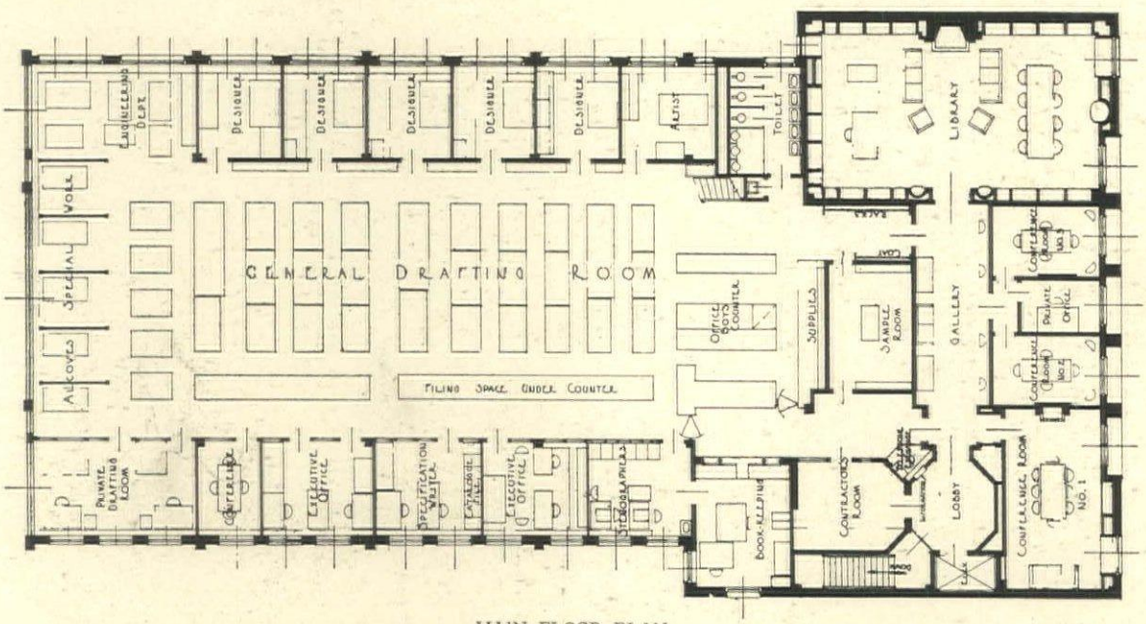
SECTION THRU STUDIO





SECTION THRU DRAFTING ROOM

SECTIONS THROUGH STUDIO AND DRAFTING ROOM AND PLAN OF SECOND STORY



MAIN FLOOR PLAN

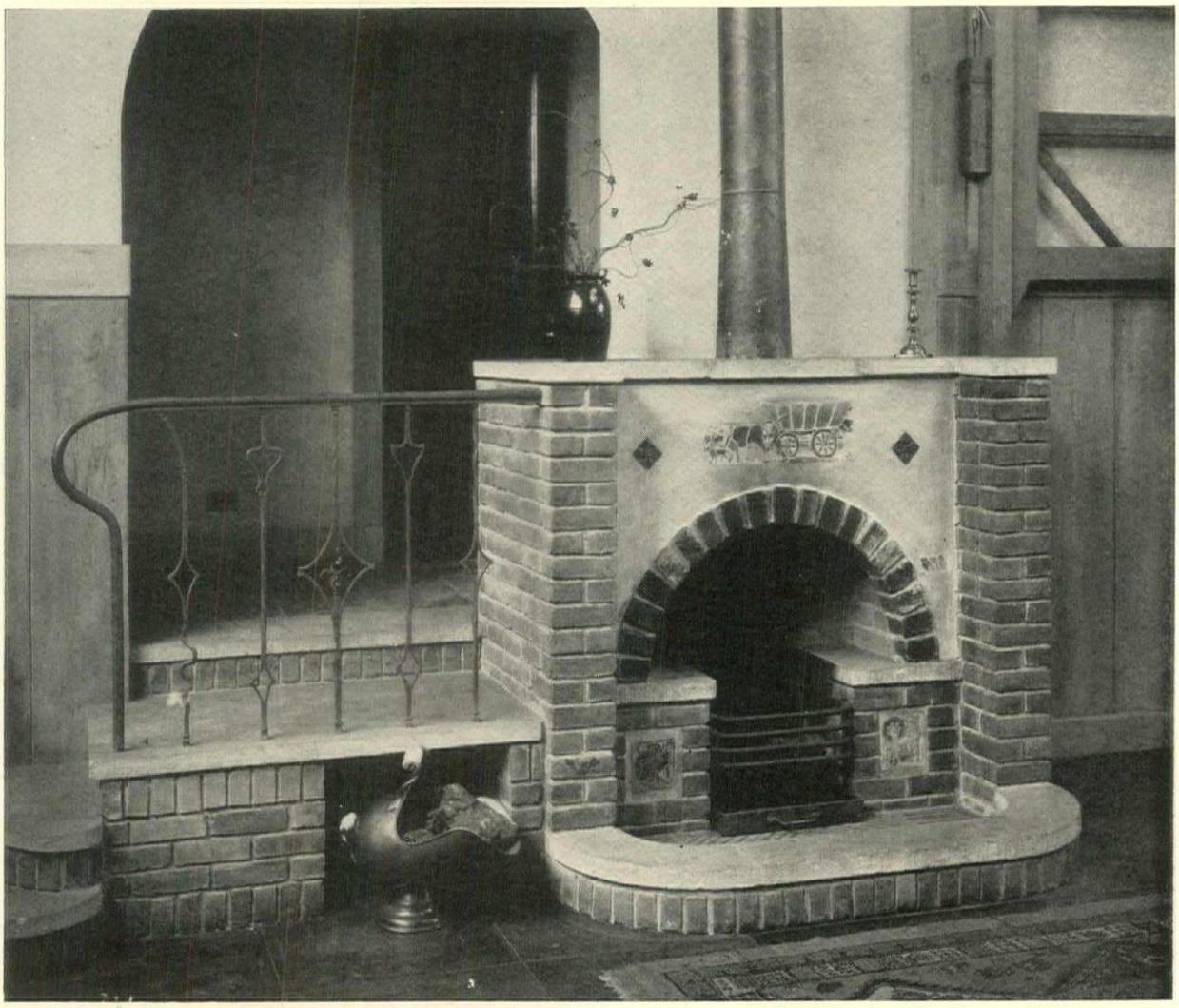
OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO



LIBRARY

OFFICES OF
WALKER AND WEEKS,
ARCHITECTS,
CLEVELAND, OHIO

PLASTER INSERTS ABOVE CASES IN THE LIBRARY ARE REPLICAS OF MODELS MADE FOR VARIOUS BUILDINGS DESIGNED BY THIS OFFICE



Photos by Lazarnick

DETAIL OF FIREPLACE IN STUDIO OF F. R. WALKER



CONFERENCE ROOM NO. 1



Photos by Lazarnick

LIBRARY

OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO



Photo by Lazarnick

CARNEGIE BUILDING, CLEVELAND, OHIO—WALKER AND WEEKS, ARCHITECTS

THE OFFICES OF WALKER AND WEEKS ARE LOCATED ON THE FIFTH AND SIXTH FLOORS

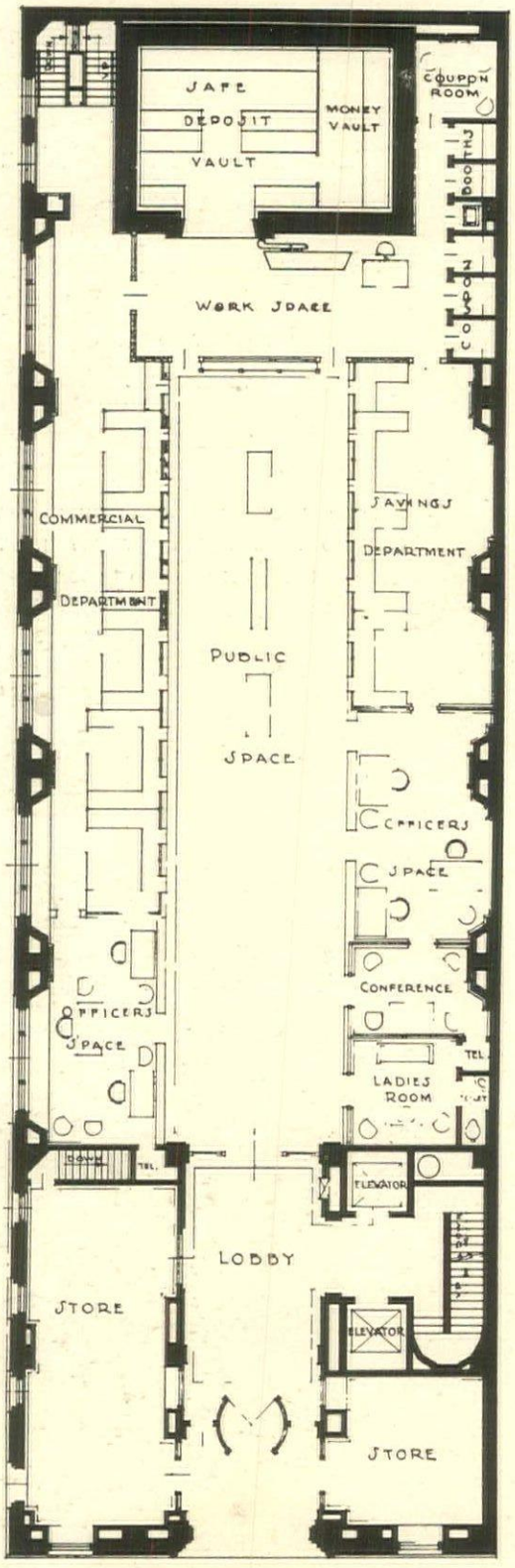


OLD NATIONAL CITY BUILDING.
LIMA, OHIO

WALKER AND WEEKS
ARCHITECTS

BELOW: LOOKING FROM PUBLIC SPACE TOWARD SAFE DEPOSIT VAULT IN THE BANK ON GROUND FLOOR

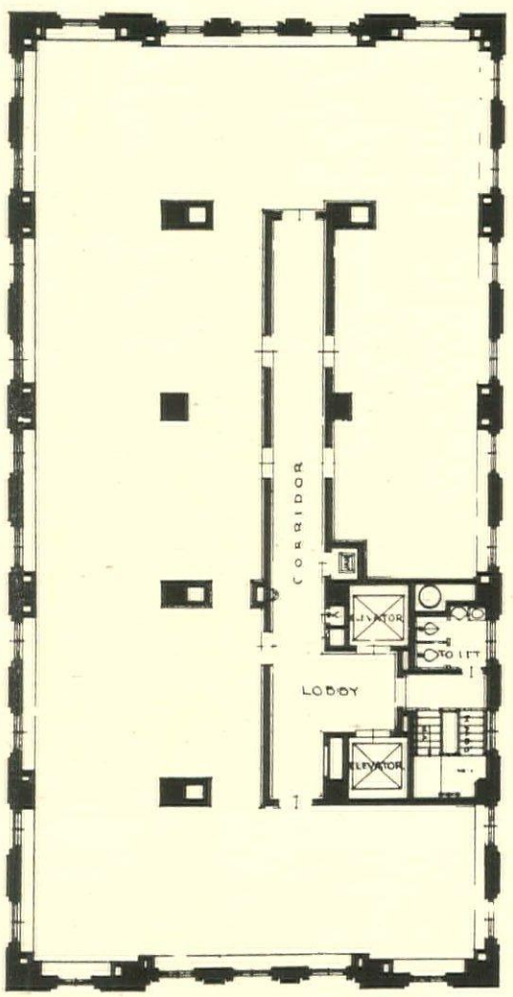




FIRST FLOOR PLAN.

SCALE 5 10 15

THE OLD NATIONAL CITY BUILDING.
LIMA - OHIO.



TYPICAL FLOOR PLAN.

SCALE 2 0 2

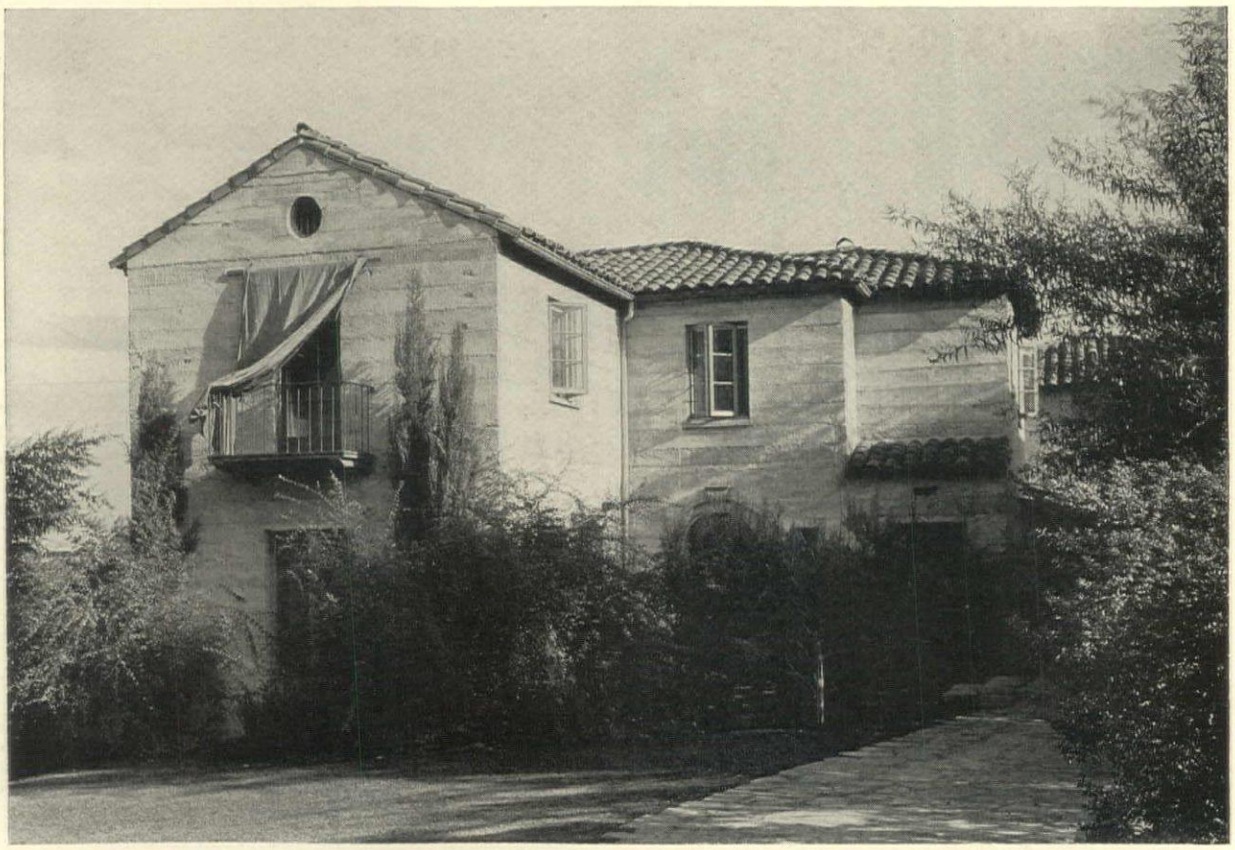
THE OLD NATIONAL CITY BUILDING
LIMA - OHIO.

OLD NATIONAL CITY BUILDING,

LIMA, OHIO

WALKER AND WEEKS,

ARCHITECTS



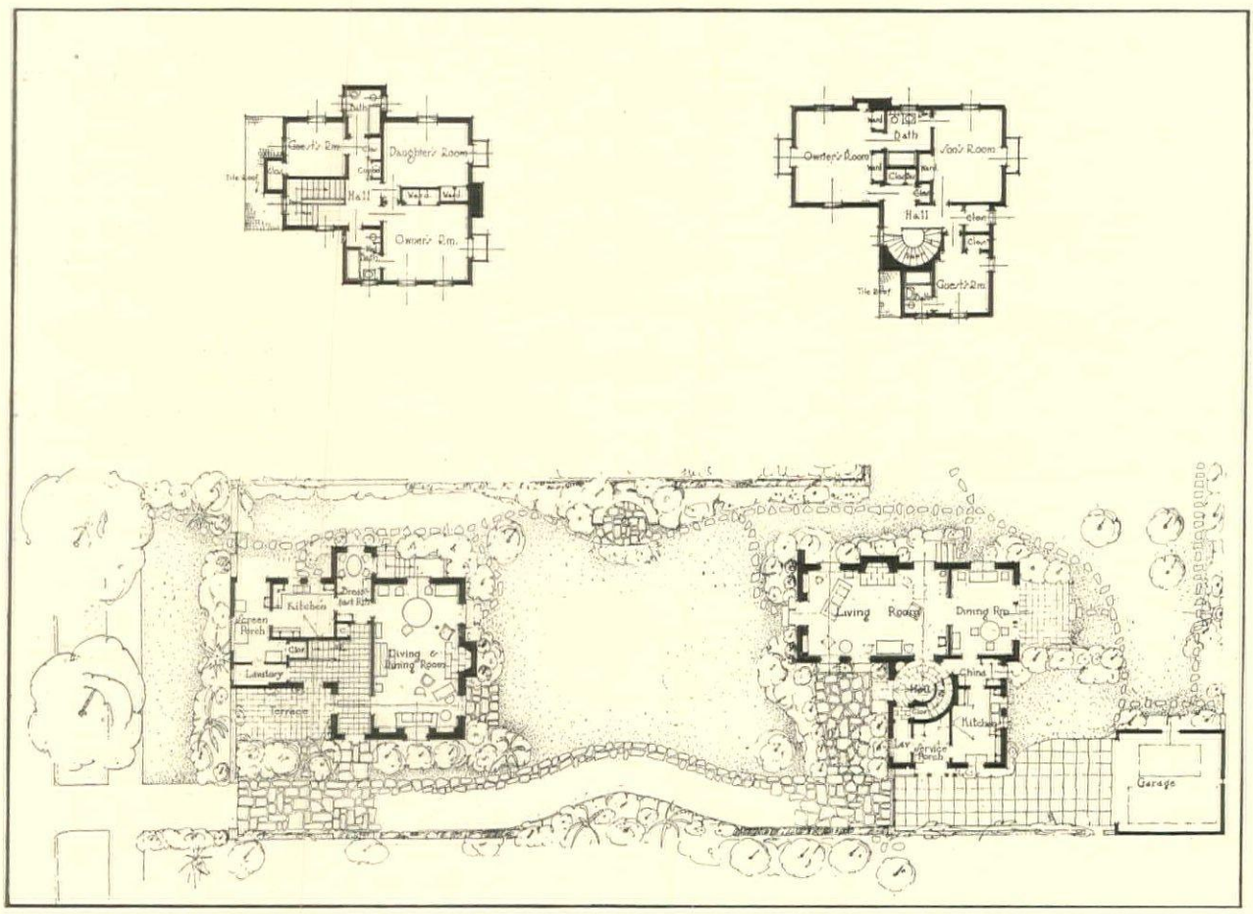


HOUSE OF MRS. D. J. WITMER, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS



HOUSE OF MRS. J. M. WITMER, LOS ANGELES, CALIF.—WITMER & WATSON, ARCHITECTS



PLANS OF THE HOUSES OF MRS. J. M. WITMER AND MRS. D. J. WITMER, LOS ANGELES, CALIF.

ENGINEERING AND CONSTRUCTION

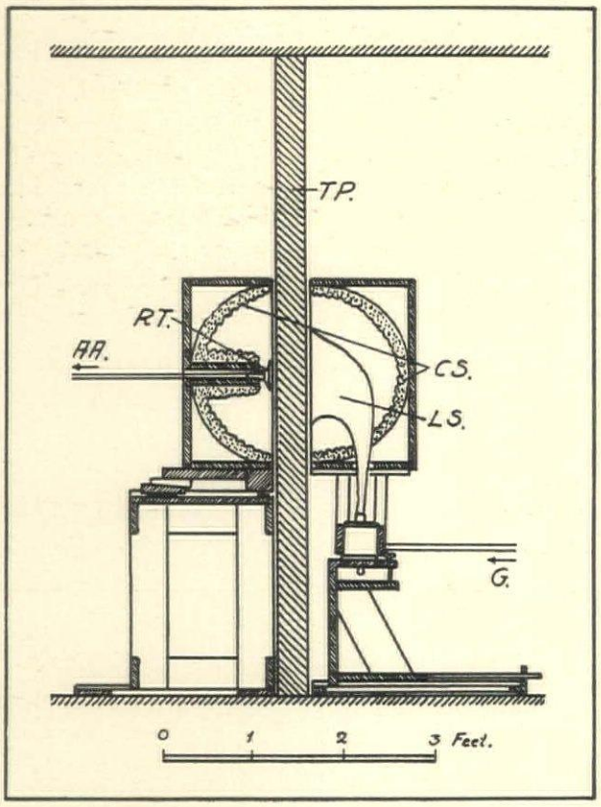
SOUND INSULATING PROPERTIES OF SOME BUILDING MATERIALS

By GUNNAR HEIMBURGER

Architect, Fellow of the American-Scandinavian Foundation and Research Fellow in Physics, Harvard University, 1927

ONE of the recent publications of The Royal Institute of Scientific Industrial Research in Sweden, No. 74, "Sound Insulating Properties of Some Building Materials, 1927," describes a new method for sound transmission measurements by Professor H. Kreüger of the Royal Technical University in Stockholm. Even if several of the wall partitions used in Sweden are not very common in the United States it is of interest to give a short review of this publication and the results obtained.

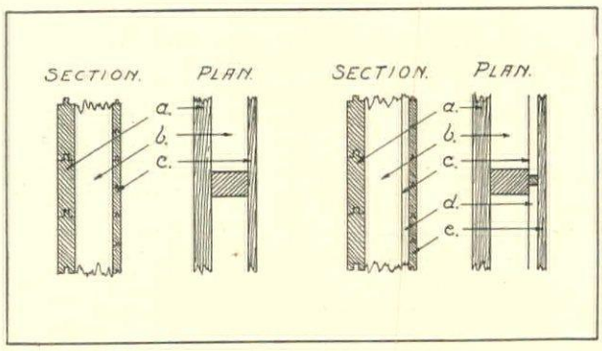
An earlier paper of the same publication, No. 38, "Research into Acoustic Problems in Buildings, 1924," describes the original apparatus used for measuring sound transmission. Some improvements have been made during recent years but the same general principle has been retained. The source of sound is a loud-speaker which is supplied with alternating current from an electron-tube oscillator. The sound intensity is measured by a telephone receiver in connection with an amplifier and audion volt-meter. A calibration of every reading on the volt-meter is accomplished by means of a calibration apparatus, similar to the one used by Eckhardt and Chrisler at the United States Bureau of Standards.



APPARATUS USED FOR TESTING THE SOUND INSULATING QUALITY OF PARTITIONS. TP=TEST PARTITION; LS=LOUD SPEAKER; RT=RECEIVER TELEPHONE; CS=COTTON SCREEN; G=ELECTRIC CIRCUIT FROM OSCILLATOR; AA=ELECTRIC CIRCUIT TO AMPLIFIER AND VOLT-METER

Measurements are made by placing the loud-speaker on one side of the wall partition under test. The sound intensity on the opposite side of the wall is determined by the telephone-receiver. The loud-speaker and the receiver-telephone are both covered with cotton screens. The front of the horn, the receiver-telephone, and the screens are placed a distance of one cm. from the wall. It has been found with this arrangement that a few mms. error in the position of the instruments does not influence the results. By means of the cotton screens the measurements are also independent of the position of furniture, observers, and the size of the rooms. It is, therefore, possible to make measurements both on test walls built in a laboratory, and on partitions in finished buildings. The sound intensity transmitted through the wall is compared with the intensity of the direct sound, in the case when the transmitter and the receiver are placed in front of each other with the cotton screens of a distance of one cm. from each other.

Transmission measurements are made for pitches varying from 600 to 1200 double vibrations per second. Readings are made for every 25 periods, *i.e.*, for 25 different pitches. The advantage of using close intervals covering at least one octave is pointed out. If a wall happened to be tuned to a certain pitch it may be misjudged if readings are



DOUBLE PARTITION CONSTRUCTION

AT LEFT: NO. 15 WOOD STUDS 30″ O.C. A=2½″ WOOD BOARDS. B=4¼″ AIR SPACE. C=1″ WOOD BOARDS

K=1,251,000. LOG K=6.1 CLASS III WEIGHT OF WALL PER SQ. FT.=12.3 LBS.

AT RIGHT: NO. 16 WOOD STUDS 30″ O.C. A=2½″ WOOD BOARDS. B=4¼″ AIR SPACE. C=1/16″ ASPHALT PAPER. D=1″ AIR SPACE. E=1″ WOOD BOARDS

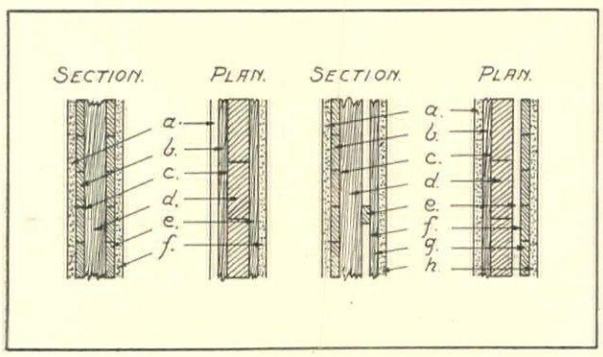
K=1,327,000. LOG K=6.12 CLASS III WEIGHT OF WALL PER SQ. FT.=12.9 LBS.

made at large intervals, especially if these intervals are equal to one octave. This method is different from the one used in the Riverbank Laboratory with about 22 different pitches between 128 to 4096 double vibrations per second, and the one used in the Bureau of Standards with four frequency bands between 250 to 3470 double vibrations per second.

It has been found that the sound energy striking the receiver is proportional to the square of the electro motive force (emf.) produced in the telephone. It is thus possible to compare the intensity of the direct sound to the transmitted sound by comparing the square of the emf. in both cases. This ratio is usually called the reduction factor (sound resistance), and corresponds to the physical relation between sound intensities. The preception of the ear corresponds more nearly to the logarithm of the reduction factor. The results from the Riverbank Laboratory and Bureau of Standards are given as the average value of the logarithms of the reduction factor for different pitches. In this case it has been found to be more correct to average the reduction factor for different pitches. In order to give the result a more convenient form it is expressed as the logarithm of this mean value, but it has been necessary in some instances to exclude extreme results for certain pitches. According to the difference of methods used in measuring sound transmission, and calculations employed we may expect a different scale from other methods or results. The sound insulating properties for this method are, therefore, given in table 1.

The results from 14 different solid partitions, 22 double partitions, 15 windows (glass panels, one, two, and three panels at different distances from each other), 4 doors, and 3 floors are given in publication No. 74.

The most important of these results are hereafter described. In order to more easily compare these results with measurements used in America, all weights are changed to pounds, and all sizes to feet and inches.



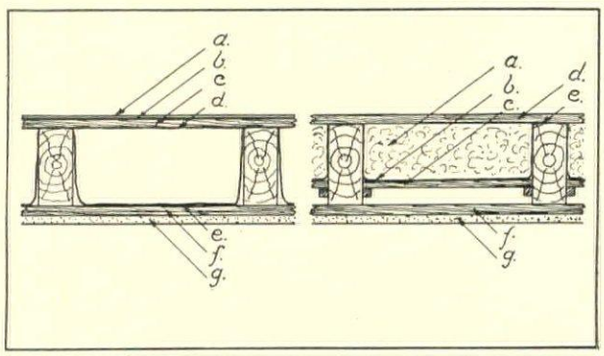
DOUBLE PARTITION CONSTRUCTION

AT LEFT: NO. 23 A=1″ LIME PLASTER ON LATH. B=1″ WOOD BOARDS. E=1″ WOOD BOARDS. F=1″ LIME PLASTER ON LATH

K=50,000,000. LOG K=7.7 CLASS II WEIGHT OF WALL PER SQ. FT.=28.7 LBS.

AT RIGHT: NO. 24 A=1″ LIME PLASTER ON LATH. B=1″ WOOD BOARDS. C=BUILDING PAPER. D=2½″ WOOD BOARDS. E=1″ AIR SPACE, 1″ WOOD LATH 20″ O.C. F=BUILDING PAPER. G=1″ WOOD BOARDS. H=1″ LIME PLASTER ON LATH

K=170,000,000. LOG K=8.23. CLASS I. WEIGHT OF WALL PER SQ. FT.=29.7 LBS.



FLOOR CONSTRUCTION

AT LEFT: NO. 57 4″X8½″ JOISTS SPACED 24″ O.C. A=½″ FINISHED FLOOR. B=3/16″ CARDBOARD. C=1″ WOOD SUB FLOOR. D=ONE LAYER RAG PAPER. E=TWO LAYERS RAG PAPER. F=1″ WOOD BOARDS. G=LIME PLASTER ON LATH

K=7,300,000. LOG K=6.86 CLASS III

AT LEFT: NO. 57 4″X8½″ JOISTS SPACED 24″ O.C. A=6½″ CINDER FILL. B=TWO LAYERS RAG PAPER. C=¾″ WOOD BOARDS BETWEEN JOISTS. D=1⅛″ WOOD BOARDS. E=ONE LAYER RAG PAPER. F=1″ WOOD BOARDS. G=LIME PLASTER ON LATH

K=11,000,000. LOG K=7.05 CLASS II

TABLE I

Class	Reduction Factor, k	Log of Reduction Factor, Log k	Sound Insulation
I.	> k > 100,000,000	log k > 8.0	Extremely good
II.	100,000,000 > k > 10,000,000	8.0 > log k > 7.0	Very good
III.	10,000,000 > k > 1,000,000	7.0 > log k > 6.0	Good
IV.	1,000,000 > k > 500,000	6.0 > log k > 5.7	Rather good
V.	500,000 > k > 200,000	5.7 > log k > 5.3	Not very good
VI.	200,000 > k > 100,000	5.3 > log k > 5.0	Bad
VII.	100,000 > k	5.0 > log k	Very bad

These different groups may be classified as follows:

I. Extremely good sound insulation: A loud voice is not audible after transmission.

II. Very good sound insulation: A loud voice is with difficulty audible after transmission.

III. Good sound insulation: A loud voice is barely audible after transmission.

IV. Fairly good sound insulation: A loud voice is audible but not intelligible after transmission.

V. Not very good sound insulation: A loud voice is audible and intelligible after transmission.

VI. Poor sound insulation: An ordinary voice is audible, and some words are intelligible after transmission.

VII. Very poor sound insulation: An ordinary voice is audible, and every word intelligible after transmission.

A. Solid Partitions

No. 1. 2″ cinder concrete tile without plaster.
Dimensions of the wall: 7′ 10″x8′ 5″x2″.
Weight per sq. ft.: 12.3 lb.
k=30; log k=1.48. Class VII.

No. 3. 4″ cinder concrete tile without plaster.
Dimensions of the wall: 7′ 10″x8′ 5″x4″.
Weight per sq. ft.: 24.5 lb.
k=2100; log k=3.32. Class VII.

No. 4. 2″ cinder concrete tile with 7/16″ lime plaster on each side.
Dimensions of the wall: 7′ 10″x8′ 5″x2 7/8″.
Weight per sq. ft.: 19.2 lb.
k=155,000; log k=5.19. Class VI.

No. 6. 4″ cinder concrete tile with 7/16″ lime plaster on each side.
Dimensions of the wall: 7′ 10″x8′ 5″x4 7/8″.
Weight per sq. ft.: 31.5 lb.
k=777,000; log k=5.89. Class IV.

No. 8. 2¾″ porous clay tile with 7/16″ lime plaster on each side.
Dimensions of the wall: 7′ 10″x8′ 5″x3 5/8″.
Weight per sq. ft.: 25.6 lb.
k=502,000; log k=5.70. Class VI.

No. 9. 6″ porous clay tile with 5/8″ lime plaster on each side.
Dimensions of the wall: 10′ 10″x17′ 2″x7 2/8″.
Weight per sq. ft.: 45.0 lb.
k=2,330,000; log k=6.37. Class III.

No. 12. 4″ porous concrete tile with 7/16″ lime plaster on each side.
Dimensions of the wall: 7′ 10″x8′ 5″x4 7/8″.
Weight per sq. ft.: 24.5 lb.
k=874,000; log k=5.94. Class IV.

No. 14. 2½″ wood boards, tongued and grooved on one side. Wood studs at 30″ o.c.
Dimensions of the wall: 7′ 10″x8′ 5″x2½″.
Weight per sq. ft.: 8.2 lb.
k=19,500: log k=4.29. Class VII.

B. Double Partitions

No. 15. (a) 2½″ wood boards, tongued and grooved, (b) 4¼″ air space, (c) 1″ wood boards, tongued and grooved. Wood studs at 30″ o.c.
Dimensions of the wall: 7′ 10″x8′ 5″x7¾″.
Weight per sq. ft.: 12.3 lb.
k=1,251,000; log k=6.1. Class III.

No. 16. (a) 2½″ wood board, tongued and grooved, (b) 4¼″ air space, (c) 1/16″ asphalt paper, (d) 1″ air space, (e) 1″ wood boards, tongued and grooved. Wood studs at 30″ o.c.
Dimensions of the wall: 7′ 10″x8′ 5″x8 13/16″.
Weight per sq. ft.: 12.9 lb.
k=1,327,000; log k=6.12. Class III.

No. 18. (a) 2½″ wood board, tongued and grooved, (b) 4¼″ air space, (c) 5/8″ quilt material, (d) 13/16″ air space, (e) 1″ wood board, tongued and grooved. Wood studs at 30″ o.c.
Dimensions of the wall: 7′ 10″ x 8′ 5″x7 3/16″.
Weight per sq. ft.: 12.7 lb.
k=4,900,000; log k=6.69. Class III.

No. 21. (a) 2½″ wood board, tongued and grooved, (b) 5/8″ quilt material. Wood studs at 30″ o.c.
Dimensions of the wall: 7′ 10″x8′ 5″x3 1/8″.
Weight per sq. ft.: 9.0 lb.
k=60,000; log k=4 7/8. Class VII.

No. 23. (a) 1″ lime plaster on lath, (b) 1″ wood boards, (c) 1/32″ building paper, (d) 2½″ wood boards, (e) 1″ wood boards, (f) 1″ lime plaster on lath.
Dimensions of the wall: 10′ 7″x15′ 4″x6 17/32″.
Weight per sq. ft.: 28.7 lb.
k=50,000,000; log k=7.7. Class II.

No. 24. (a) 1″ lime plaster on lath, (b) 1″ wood boards, (c) 1/32″ building paper, (d) 2½″ wood boards, (e) 1″ air space, 1″ wooden lath at 20″ o.c., (f) 1/32″ building paper, (g) 1″ wood boards, (h) 1″ lime plaster on lath.
Dimensions of the wall: 10′ 7″x15′ 4″x7 9/16″.
Weight per sq. ft.: 29.7 lb.
k=170,000,000; log k=8.23. Class I.

No. 29. (a) 5/8″ lime plaster, (b) 2¾″ cinder concrete tile, (d) 2¾″ cinder concrete tile, (e) 5/8″ lime plaster.
Dimensions of the wall: 10′ 2″x15′ 10″x6¾″.
Weight per sq. ft.: 44.0 lb.
k=1,700,000; log k=6.23. Class III.

No. 30. (a) 5/8″ lime plaster, (b) 2″ cinder concrete tile, (c) 2″ air space, (d) 2¾″ cinder concrete tile, (e) 5/8″ lime plaster.
Dimensions of the wall: 10′ 8″x16′ 5″x8″.
Weight per sq. ft.: 39.8 lb.
k=1,890,000; log k=6.28. Class III.

No. 31. Equal to No. 30, but air space filled with granulated cork.
k=17,000,000; log k=7.23. Class II.

No. 34. (a) 5/8″ lime plaster, (b) 2″ cinder concrete tile, (c) 3/8″ cork board, (d) 2¾″ cinder concrete tile, (e) 5/8″ lime plaster.
Dimensions of the wall: 9′ 10″x4′ 11″x6 3/8″.
Weight per sq. ft.: 41.0 lb.
k=1,500,000; log k=6.18. Class III.

No. 35. (a) 5/8″ lime plaster, (b) 2″ cinder concrete tile, (c) ½″ quilt material, (d) 2¾″ cinder concrete tile, (e) 5/8″ lime plaster.
Dimensions of the wall: 9′ 10″x14′ 10″x6½″.
Weight per sq. ft.: 40.5 lb.
k=3,700,000: log k=6.57. Class III.

C. Windows

These measurements have been made with glass panels, all of the same size: 3′ 4″x3′ 11″, mounted in the opening of a sound-proof wall.

No. 37. ⅛″ single glass panel.
k=530; log k=2.73. Class VII.

No. 39. Two ⅛″ glass panels close together.
k=25,600; log k=4.41. Class VII.

No. 40. ⅛″ glass panel, 7/16″ air space, ⅛″ glass panel.
k=146,000; log k=5.16. Class VI.

No. 46. ⅛″ glass panel, 6¼″ air space, ⅛″ glass panel.
k=470,000; log k=5.67. Class V.

D. Doors

No. 52. 1¾″ single wooden door with six panels ½″ thick. Tested over the center.
Dimensions of the door: 7′ 3″x2′ 11″x1¾″.
Dimensions of panels: 1′ 7″x7½″x½″.
Weight: 76.0 lb. Average per sq. ft.; 3.7 lb.
k=2,300; log=3.36. Class VII.

No. 53. Two doors equal to No. 52 at a distance of 4½″ from each other. Tested over the center.
k=374,000; log k=5.57. Class V.

No. 54. Two doors equal to No. 52, but one only 1 9/16″ thick, mounted together. Between the doors ⅛″ thick felt, compressed to 1/16″. Tested over the center.
k=58,000; log k=4.76. Class VII.

No. 55. Equal to No. 54, but tested over the door crack.
k=380; log k=2.58. Class VII.

E. Floors

No. 56. 4″x12″ joists spaced 2′ o.c. 7″ filling of cinder on 1″ wood boards between the joists.
Floor: ⅞″ finished floor, 1″ sub floor.
Ceiling: 1″ wood board, lime plaster on lath.
k=57,000,000; log k=7.76. Class II.

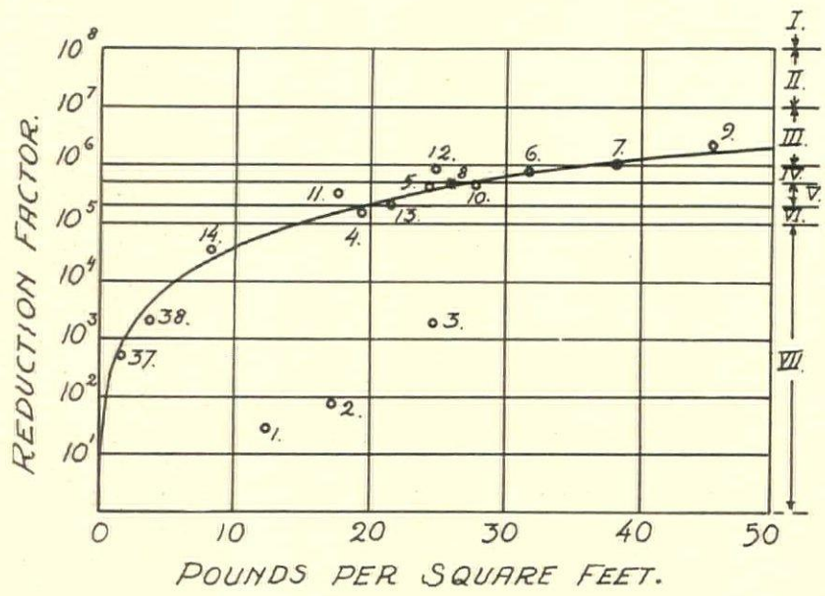
No. 57. 4″x8½″ joists spaced 2′ o.c.
Floor: (a) ½″ finished floor, (b) 3/16 card board, (c) 1″ wood sub floor, (d) one layer of rag paper.
Ceiling (e) two layers of rag paper, (f) 1″ wood boards, (g) lime plaster on lath.
k=7,300,000;
log k=6.86.
Class III.

No. 58. 4″x9″ joists spaced 2′ o.c. (a) 6½″ cinder fill, (b) two layers of rag paper, and (c) ¾″ wood board between the joists.
Floor: (d) 1⅛″ wood boards, tongued and grooved, (e) one layer of rag paper.
Ceiling: (f) 1″ wood boards, (g) lime plaster on lath.
k=11,000,000;
log k=7.05.
Class II.

The results for solid partitions are given on the accompanying curve, where the logarithm of the reduction factor is plotted against the weight of the wall, and a curve drawn that approximately fits these points. The weight of a wall seems to be in a certain relation to its sound insulating properties. This is true except for cinder-concrete partitions without plaster, where the material is very porous, and with several open spaces from one side to the other.

The different classes from Table I are also marked on the curve. It seems to be necessary to have a weight of at least 36 lb. on a single solid partition to obtain good sound insulation. To achieve a higher value of the reduction factor it is necessary, for practical purposes, to use some type of double partition.

In connection with double partitions there are several points of interest. The reduction factor is in all cases higher than for a solid wall with corresponding weight. Building paper or quilt-material of the type experimented with did not have very much influence on the sound insulating properties, but quilt-material was better than building paper in this respect. The best results have been obtained with types equal to Nos. 23 and 24, but these partitions are expensive. Two walls built close together seem to be better than a solid partition of the same weight. The influence of air spaces and measurements with different filling materials are also of interest. Tests with glass panels show that the reduction factor increases with increased distance between the panels up to about six inches. But few tests have been made to determine sound transmission through doors and floors.



CURVE OF RESULTS FOR SOLID PARTITIONS

LOG OF REDUCTION FACTOR PLOTTED AGAINST WEIGHT OF WALL. TEST RESULTS INDICATE THAT IN GENERAL THE WEIGHT OF A WALL AND ITS SOUND INSULATING PROPERTIES ARE RELATED. CLASSES FROM TABLE 1 ARE INDICATED TO RIGHT OF CHART

THE DETERMINATION OF THE BEARING POWER OF SOILS

By ELWYN E. SEELYE, *Consulting Engineer*

THE bearing power of soils for foundations should be logically determined without too much dependence being placed on the all too common use of practical experience as a basis. In approaching this question in a scientific manner the following suggestions may be made:

The material on which the footings will actually rest should be classified by means of test pits or actual excavation and compared with the following table of presumptive safe bearing capacities taken from the New York City Building Code:

Soft clay	1 ton
Wet sand	2 tons
Firm clay	2 tons
Sand and clay, mixed or in layers	2 tons
Fine and dry sand	3 tons
Hard dry clay	4 tons
Coarse sand	4 tons
Gravel	6 tons
Soft rock	8 tons
Hard pan	10 tons
Medium rock	15 tons
Hard rock	40 tons

In classifying the soil, pipes should be driven down or hand auger borings taken to determine whether the lower soil is homogeneous. A few deep borings on the site of a large building are essential to ascertain conditions at lower levels than that indicated by pipe or auger investigations. If there are any buildings adjoining the site, they should be studied in regard to settlement and the soil pressure on footings.

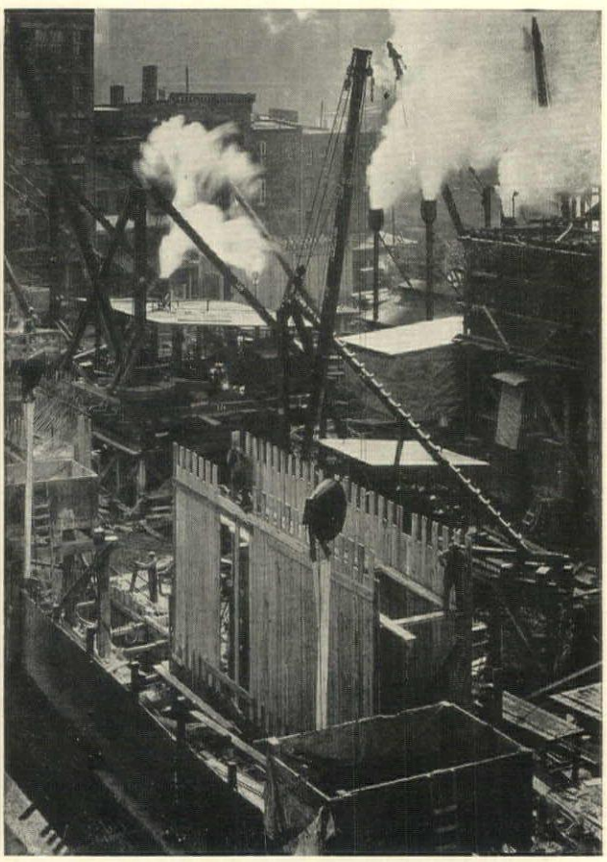
A study of the geological formation existing on the site is of great value, since it may indicate conditions that are not made apparent by borings and occasionally not disclosed even by test pits. The history of the site should be learned, since artificial fill is not always evident, especially if the fill has existed for some time and was originally of good material, and never indicates what may be below.

While making the above observations it is well to determine the permanent level of ground water, maximum high water and occurrence of springs. Experience with water in adjoining basements will be a valuable index as to these conditions.

If rock is found it is important to determine

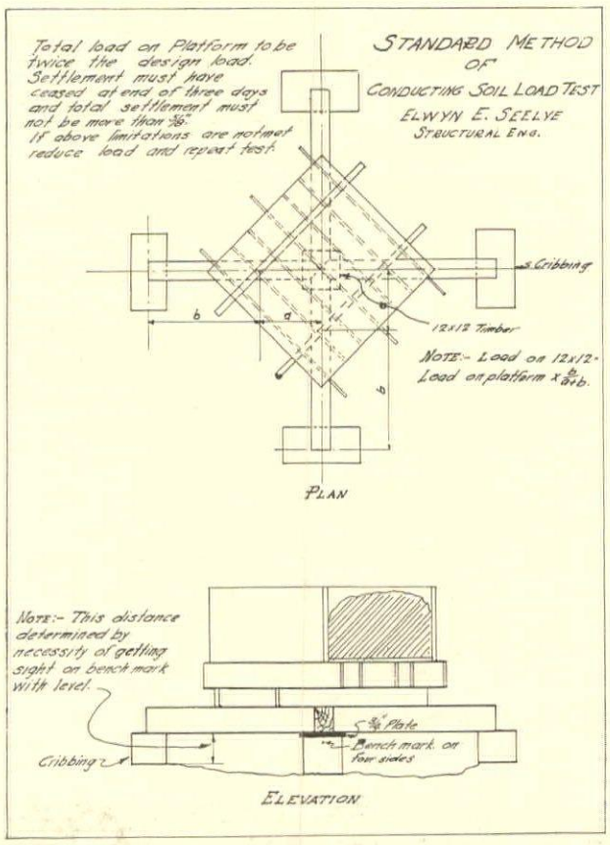


A WOOD PILE THAT WAS DRIVEN TO REFUSAL AND WITHDRAWN



ABOVE SURFACE WORK ON A LARGE CAISSON FOUNDATION

whether it is hard or disintegrated rock and also if it contains cavities. In limestone formation it may be necessary to use an exploratory drill under each footing, say to a depth of 6′ or 8′, to guard against cavities. In sedimentary formations a layer of rock may overlie a layer of softer material, which condi-



LAYOUT OF APPARATUS FOR CONDUCTING SOIL LOAD TEST

tion is a source of danger if it is not known in advance. Igneous rock may be decayed to a considerable depth and this material may have very little bearing value.

The common kinds of borings in use for exploring building sites are core and wash borings. Wash borings are unsatisfactory because the process of jetting is apt to wash out the finer and softer materials so that the samples obtained represent the material to be better than it actually is. Experienced specialists on foundation exploration should be employed for this work, as the ordinary well driller is not qualified. A core boring consists of a rotated pipe which contains steel shot set in a notch in the bottom edge of the pipe, which acts as a cutting edge.

Where the ground is too soft for core borings a churn drill may be used, but only sufficient water should be used with this churn to keep the bit cool and not enough to cause a jetting action. Where cores cannot be obtained use a "dry sampler" to obtain samples. A "dry sampler" consists of a short length of pipe capped at the top with a relief hole in the side, driven down in advance of the casing.

The following may be used as a guide for writing a specification for borings:

SPECIFICATIONS FOR BORINGS

Borings shall be located as shown on the accompanying diagram.

These borings shall be carried down to a depth of — feet, except boring number —, which shall be carried down to rock unless it is not found within the depth of — feet.

Borings in hard strata shall be made with a core drill.

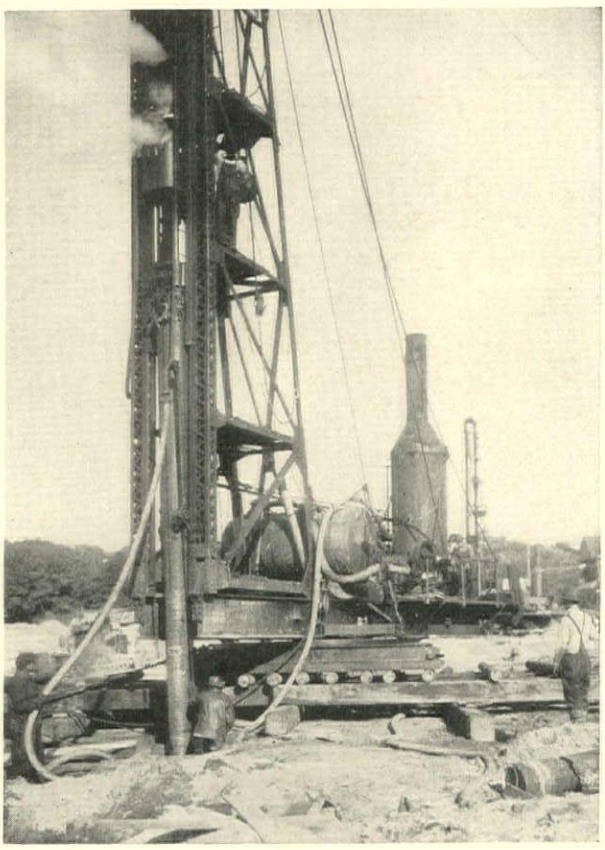
If the strata is found to be too soft for the use of a core drill then a churn drill shall be used, but only a sufficient amount of water to keep the churn cool shall be used and not enough water to assist the sinking of the casing by jetting action.

Where the churn drill is used the dry sampler shall be used to obtain samples. This dry sampler shall consist of a pipe closed at one end with a slotted hole on one side driven into the soil in advance of the casing.

Samples shall be taken at every 5′ and at any point where the material changes in character.

Samples shall be sealed in water-tight containers and shipped to the office of the engineer.

When in possession of the results of the borings and proceeding to arrive at the presumptive bearing capacity of the soil, the following should be considered: Black mud or peat and quicksand are two



SIPHONING WATER FROM SHELL OF A CONCRETE PILE

common formations that are not mentioned in the table of presumptive capacities. Black mud or peat must be removed or pierced with piles, piers, or caissons. Quicksand, which may be defined as a fine sand submerged in water with flowing quaking properties, may be used safely under the classification of fine wet sand, but it is very dangerous if any future excavations within a very flat slope below the footings are ever made. Also there is a great danger of disturbing adjoining foundations by excavating this material and consequently tight cofferdams are essential.

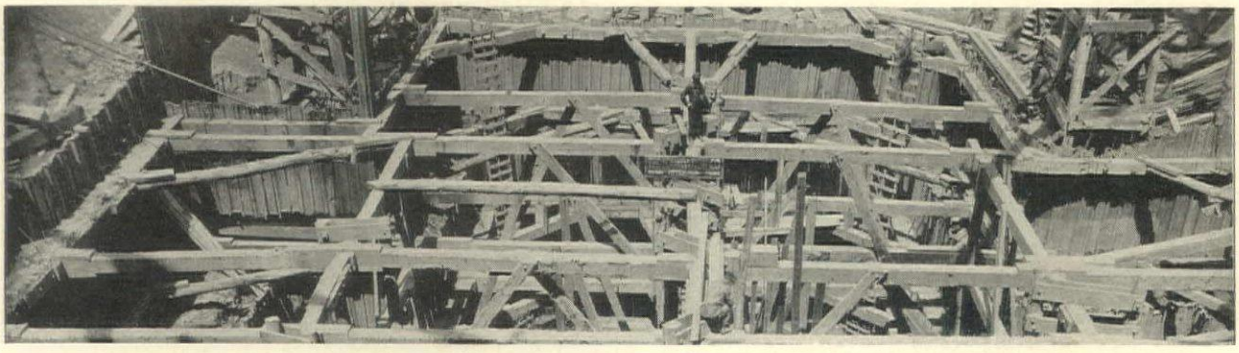
In case the soil under the footings of any building is partly rock and partly yielding soil, the bearing capacity of the yielding soil should be taken at not more than one-half of the capacity otherwise allowed.

With the above data doubt still may arise as to the proper bearing value of the soil because of the difficulty of classifying the material or because of non-homogeneous conditions and, therefore, it is often desirable to conduct a load test.

A load test consists of loading a 12″x12″ or preferably greater sized timber and noting the settlement. The arrangement of a satisfactory test load platform and support is given on the accompanying diagram. This arrangement has been found to satisfactorily overcome the difficulty of preventing uneven pressure on and settlement of the test block. This trouble usually develops through the slackening off of guy wires, thus permitting the platform to move as a result of an even slight unbalanced condition of the load placed on the platform. The use of timbers and cribbing as bracing permits easy control and secures a better load distribution.

After the platform is set up it should be loaded to 25% of the presumptive capacity of the soil and initial bench mark readings taken. The load should then be increased to twice the presumptive bearing capacity. An immediate bench mark reading should be taken and followed with additional readings taken at 24-hour intervals for three days. The total settlement must not be more than ⅝″. All settlement should have stopped at the end of three days. If either of these conditions has not been fulfilled the total test load must be reduced and the test repeated. After a satisfactory load test has been obtained, the design load should be assumed at not more than one-half the final load used for the test.

If it is contemplated to use piles it may be advisable to drive test piles and load them. Here again the test load should be at least twice the working load, but the settlement should preferably be not more than ¼″. One of the pile companies has a system of driving test rods from which they are able to predict the length of piles. Information on the probable length of pile required is valuable for estimating costs and in writing an equable pile contract. The above rules are formulated for rough tests. Important structures may require much more exhaustive tests, the formulation of which and their interpretation are within the province of an expert.



PORTION OF A LARGE SHEET STEEL COFFERDAM

ROOF INSULATION DATA

A SERIES of folders of data relating to roof insulation is being issued by the Armstrong Cork and Insulation Company. Four folders have been issued to date. Each folder contains information pertaining to one phase of the subject such as Insulating Efficiency, Practicability and Moisture Resistance. The series contains much valuable information. Copies may be had by addressing the Armstrong Cork and Insulation Company at Pittsburgh, Pa. Each folder contains six pages and is eight and one-half by eleven inches in size.

NEW SHOWER AND BATH FIXTURE CATALOG

A NEW catalog of shower and bath fixtures has recently been issued by the Speakman Company of Wilmington, Delaware. The catalog is loose-leaf, and it is the thought of the Speakman Company to send out new catalog pages from time to time as new fixtures are developed or changes are made. Complete classification and general index are part of the catalog, as well as roughing-in dimensions of all fixtures. The new catalog will be sent only upon request made direct to the Speakman Company at Wilmington, Delaware.

FIRST SKYSCRAPER IN BRAZIL

THE A Noite building in Rio de Janeiro, Brazil, will be the first structural steel skyscraper to be erected in that country. It will be located on the Praca Maua and replace a building already on that site. The owner is Dr. Geraldo Rocha, and the architect is Joseph Gire.

This building will have a street frontage of 250 feet, a depth of 70 feet and a height of 300 feet. Four elevators will provide for vertical transportation. We understand that the beams of light on



A NOITE BUILDING, RIO DE JANEIRO, BRAZIL
JOSEPH GIRE, ARCHITECT

the front of the building and adjacent to the sign on top of the building, indicated on the accompanying sketch, are searchlights that will be used to attract the attention of passengers arriving on steamers, which dock within a few hundred feet of the building. It is reported that this, when completed, will be the highest building in Brazil.

NEW TYPE OF FLUE LINING

A NEW type of fire clay flue lining has been announced by the W. S. Dickey Clay Manufacturing Company, Kansas City, Mo. This type is known as the "Round-Square" lining. The exterior shape of the tile is square for convenience in building into brickwork and the interior is round or oval, depending upon the shape of the unit. The new unit is made in the standard sizes from 8½" x 8½" to 17½" x 17½" outside dimensions. The efficiency of a round flue has always been recognized, but heretofore the only available fire clay linings have been either round or square. The square has been used, even though less efficient than the round because of its ease in building into other masonry. A booklet describing the new flue may be obtained from the W. S. Dickey Company or THE AMERICAN ARCHITECT Service Department.

NON-SLIP FLOOR DATA

SAFE walkway surfaces have been the subject of much discussion and investigation during the past few years. Various materials and construction methods have been developed and studied to reduce the slipping hazard on ramps and stairways, particularly where these surfaces are exposed to wet conditions. The Norton Company, of Worcester, Mass., has been issuing for some time a series of folders, each one of which is devoted to some particular phase of non-slip walkway surfaces. The latest folder, Volume 4, Number 5, is entitled, Non-Slip Floors with Ceramic Mosaics. The folders are indexed with The American Institute of Architects file number for convenience in filing. The details and specifications included in each folder make the series of value to both the drafting-room and specification writer. Copies of these folders can be obtained upon request to THE AMERICAN ARCHITECT Service Department or the Norton Company.

STEEL WINDOWS FOR STANDARD OPENINGS

THE foreword in a booklet recently issued reads as follows: "When Herbert Hoover reduced paving brick sizes from 66 to 4, people said that was all right for paving brick, but their lines were 'different.' That didn't bother Mr. Hoover—he went right ahead with his simplified practice until now over 400 industrial groups have eliminated excessive varieties and sizes. The manufacturers of solid section steel windows, for example, last April adopted 2,244 windows as standard instead of 42,877 under the old practice."

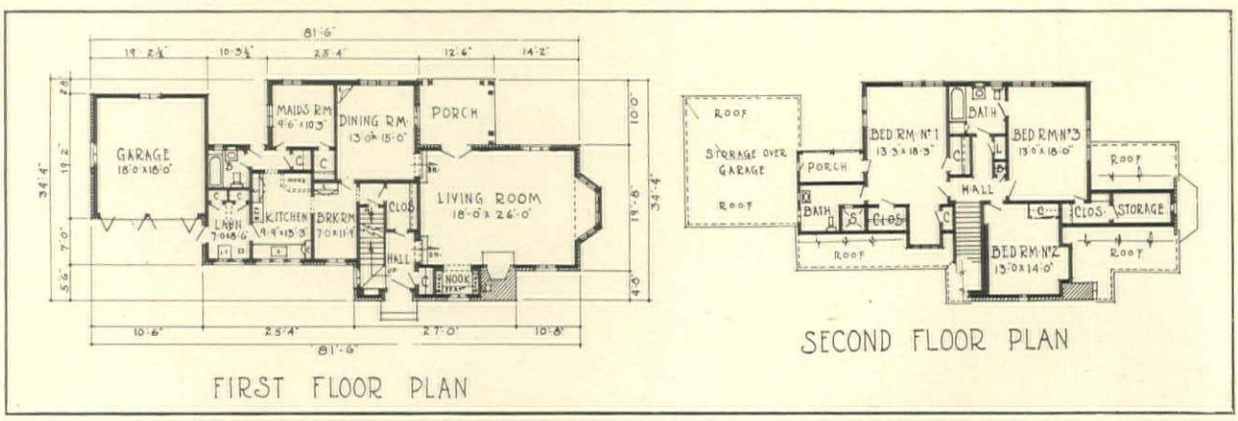
David Lupton's Sons Company of Philadelphia have recently developed fifty standard sizes of steel windows of three types to fit the same standard size openings. The sizes provide for standard openings with a six inch variation from 3' 0" to 5' 0" in width and 4' 6" to 9' 0" in height. It is stated that the extended use of standardized metal windows will contribute to a reduction in building costs. A booklet showing the standard sizes and details has been prepared and will be sent to architects upon request.

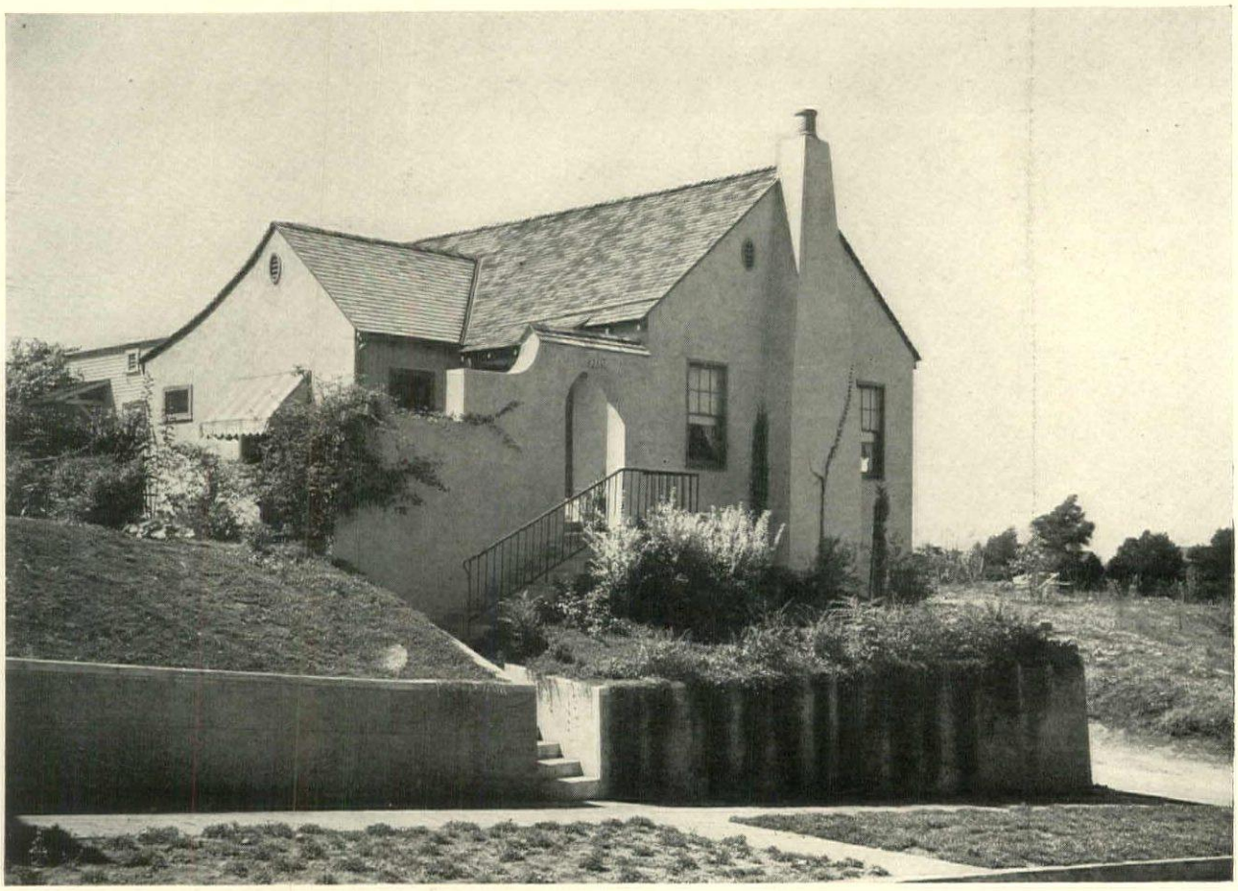
A GROUP OF BUILDINGS OF MODERATE COST

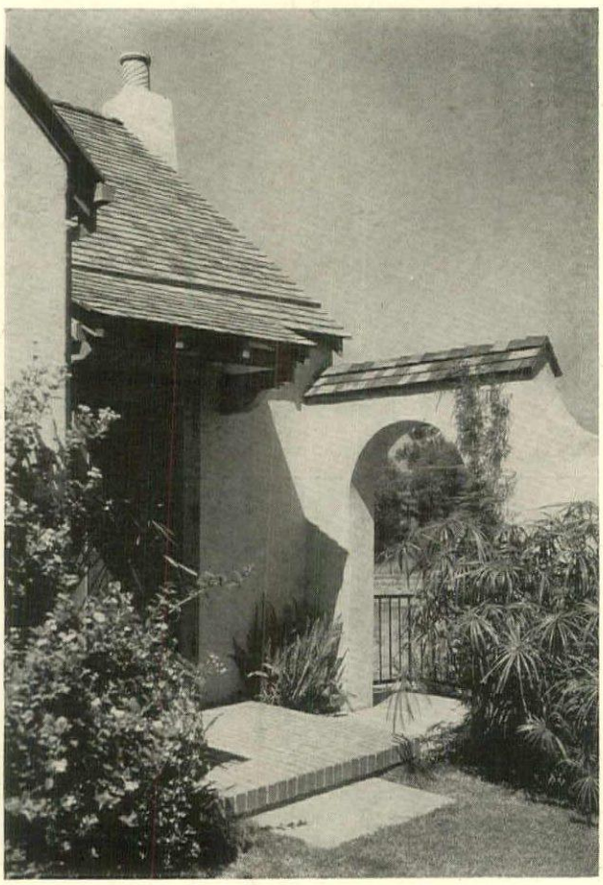


HOUSE OF T. L. STEARNS, SOUTH PASADENA, CALIF.

DAVID A. OGILVIE, ARCHITECT

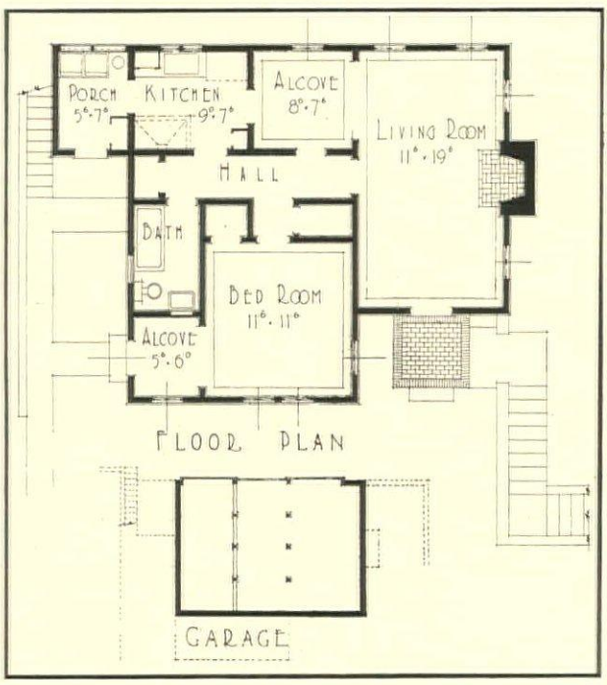


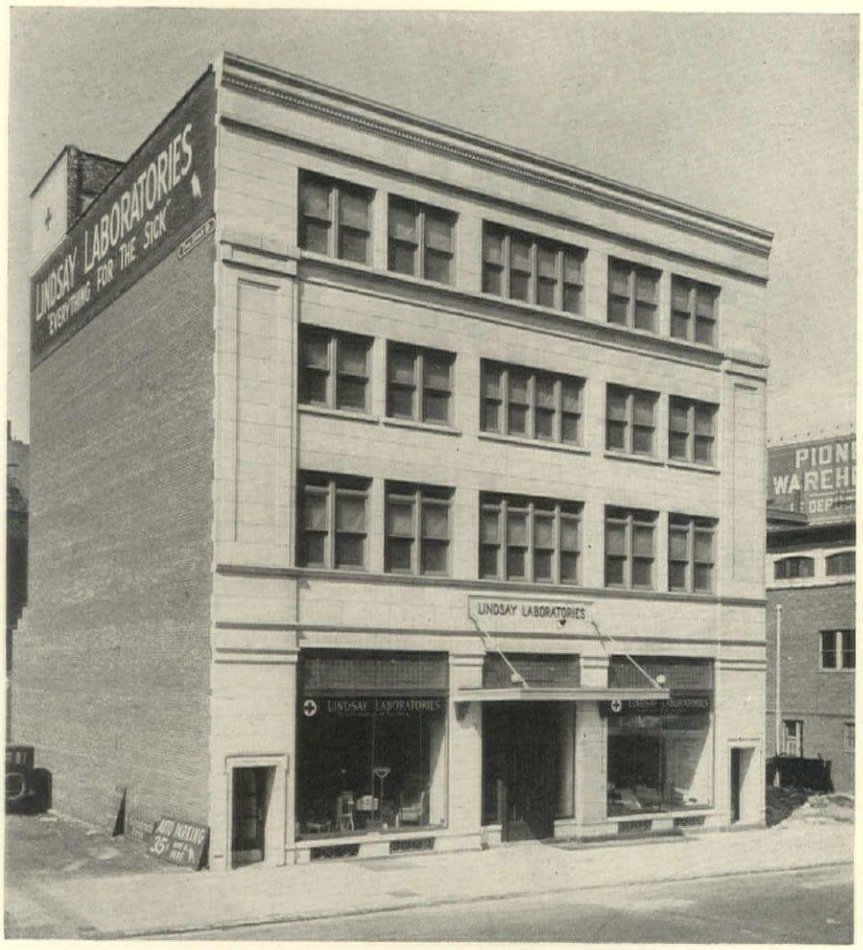




HOUSE OF A. R. KLOEB, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS





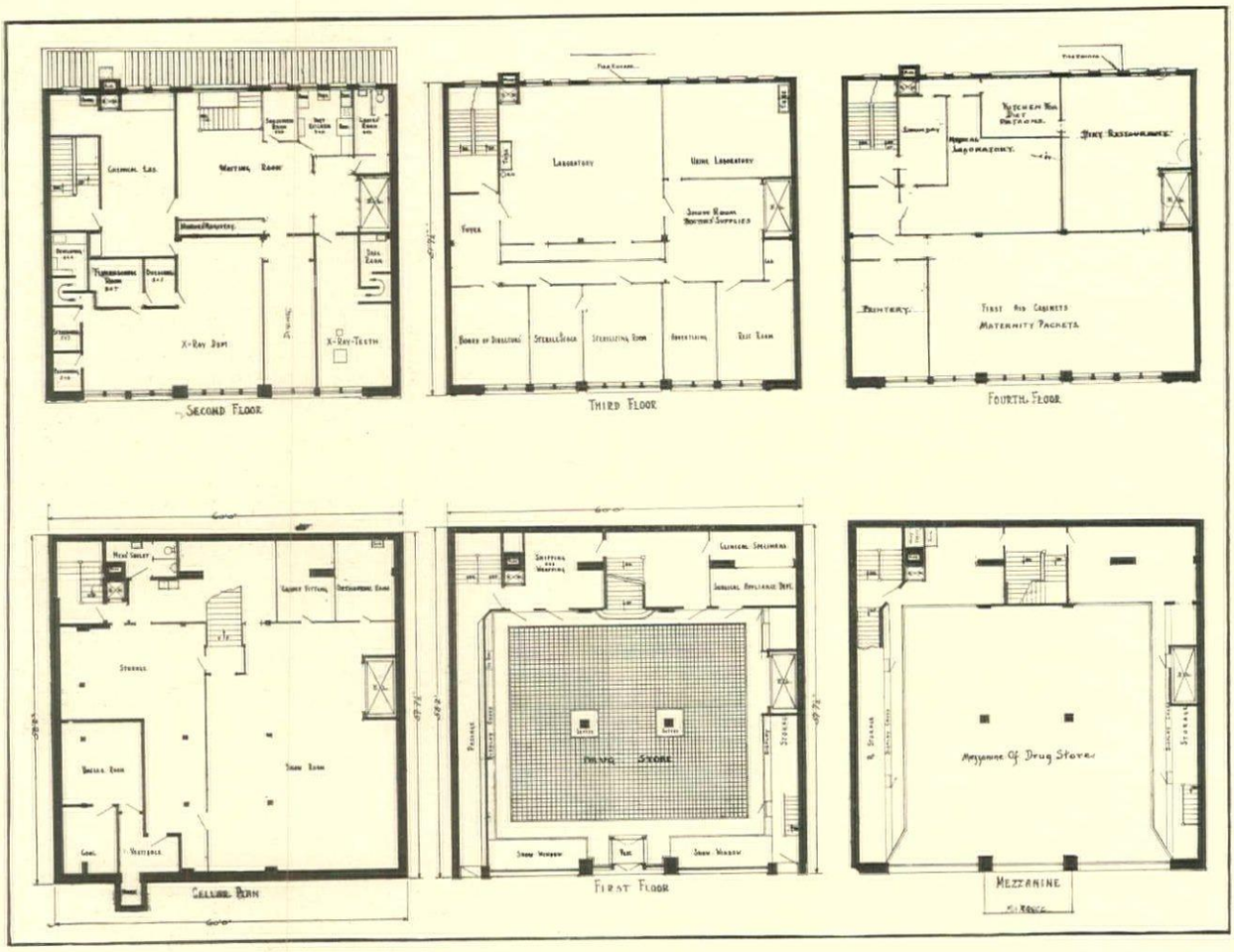
LINDSAY LABORATORIES,
BROOKLYN, N. Y.

SCOTT & PRESCOTT, ARCHITECTS

A BUILDING IN WHICH EVERYTHING FOR THE SICK IS PROVIDED UNDER ONE ROOF, INCLUDING A COMPLETE DRUG STORE, SURGICAL APPLIANCE DEPARTMENT, TRUSS FITTING DEPARTMENT, X-RAY DEPARTMENTS, DIET KITCHENS, DIABETIC DINING ROOM, CHEMICAL AND MEDICAL LABORATORIES AND DOCTORS' SUPPLY DEPARTMENT

Photos by Levick

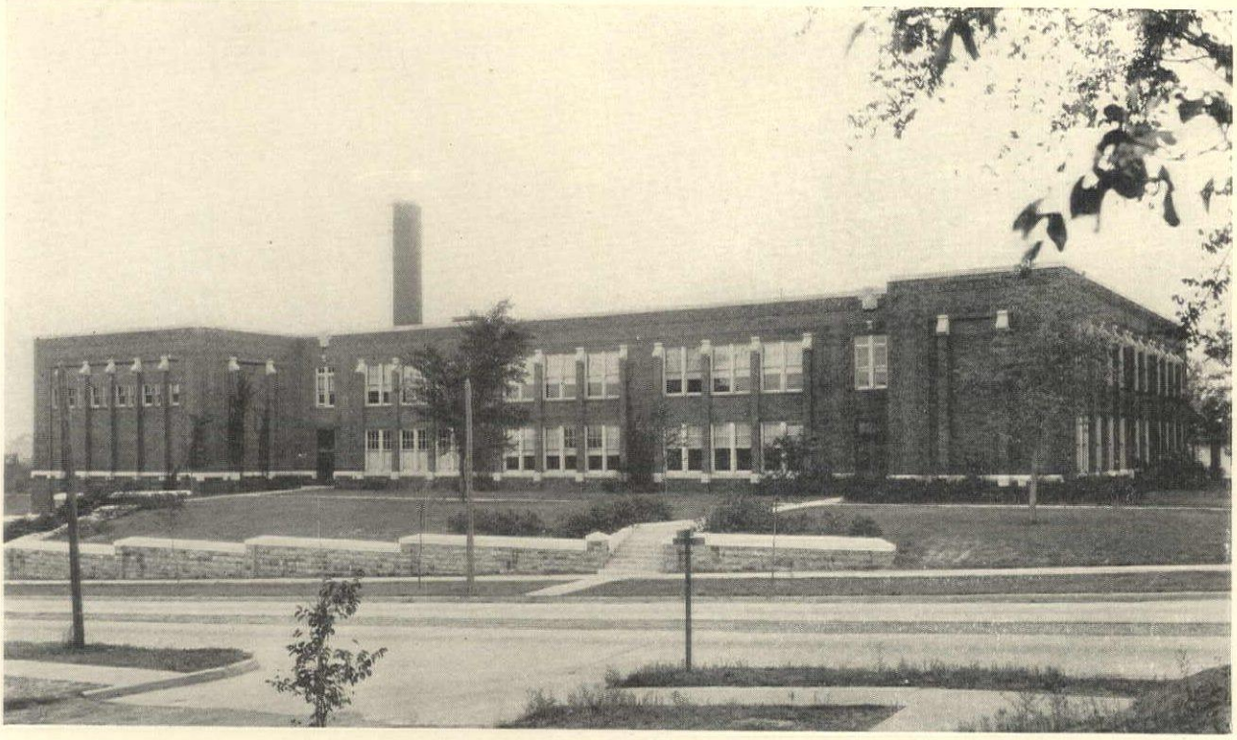




LINDSAY LABORATORIES, BROOKLYN, N. Y.

SCOTT & PRESCOTT, ARCHITECTS

THE DRUG STORE IS SO ARRANGED THAT THE HEATING AND LIGHTING APPLIANCES ARE CONCEALED. AN EVEN, PRACTICAL INTENSITY OF ILLUMINATION IS OBTAINED BY INDIRECT UNITS CONCEALED IN THE MEZZANINE FLOOR CORNICE AND THE COLUMNS. THE PRESCRIPTION DEPARTMENT ON THE MEZZANINE HAS NO PARTITIONS AROUND IT, SO THAT COMPOUNDING IS NOT A MATTER OF SECRECY. FLOOR IS MARBLEIZED RUBBER COMPOSITION. ELEVATOR IS AUTOMATIC PUSH-BUTTON TYPE OF SIZE TO ACCOMMODATE PATIENT ON STRETCHER OR WHEEL CHAIR AND ATTENDANTS. EXTERIOR OF BUILDING IS OF WHITE TERRA COTTA AND GRANITE WITH BRONZE WINDOW FRAMES ON FIRST STORY. VARIOUS DEPARTMENTS ARE SHOWN ON THE PLANS

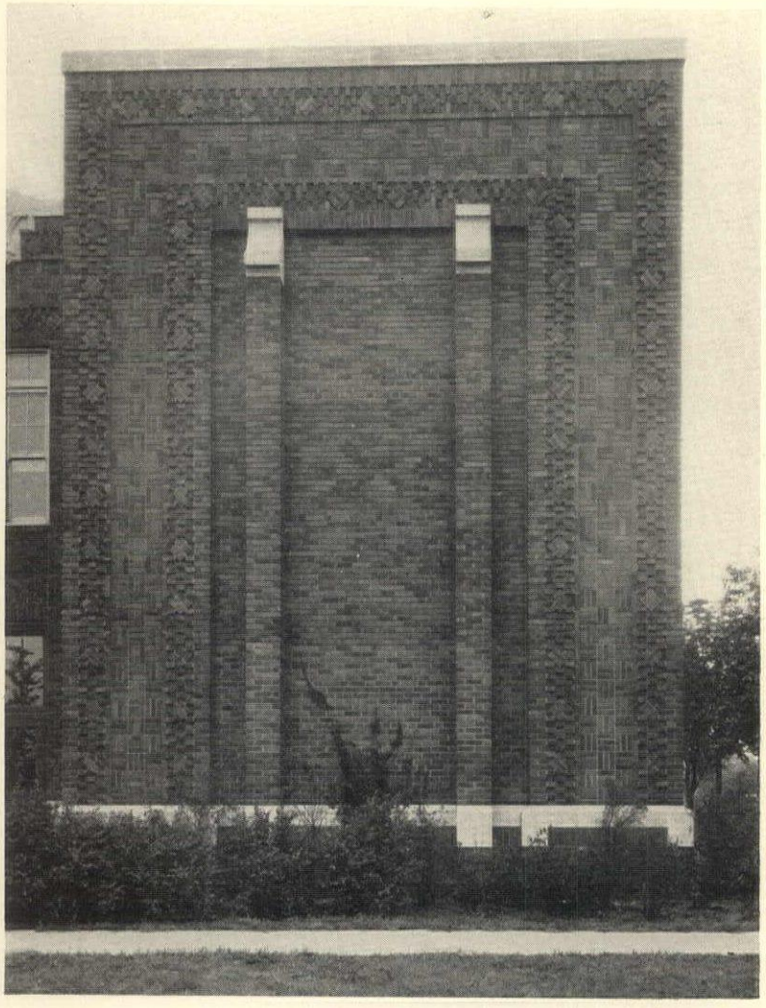


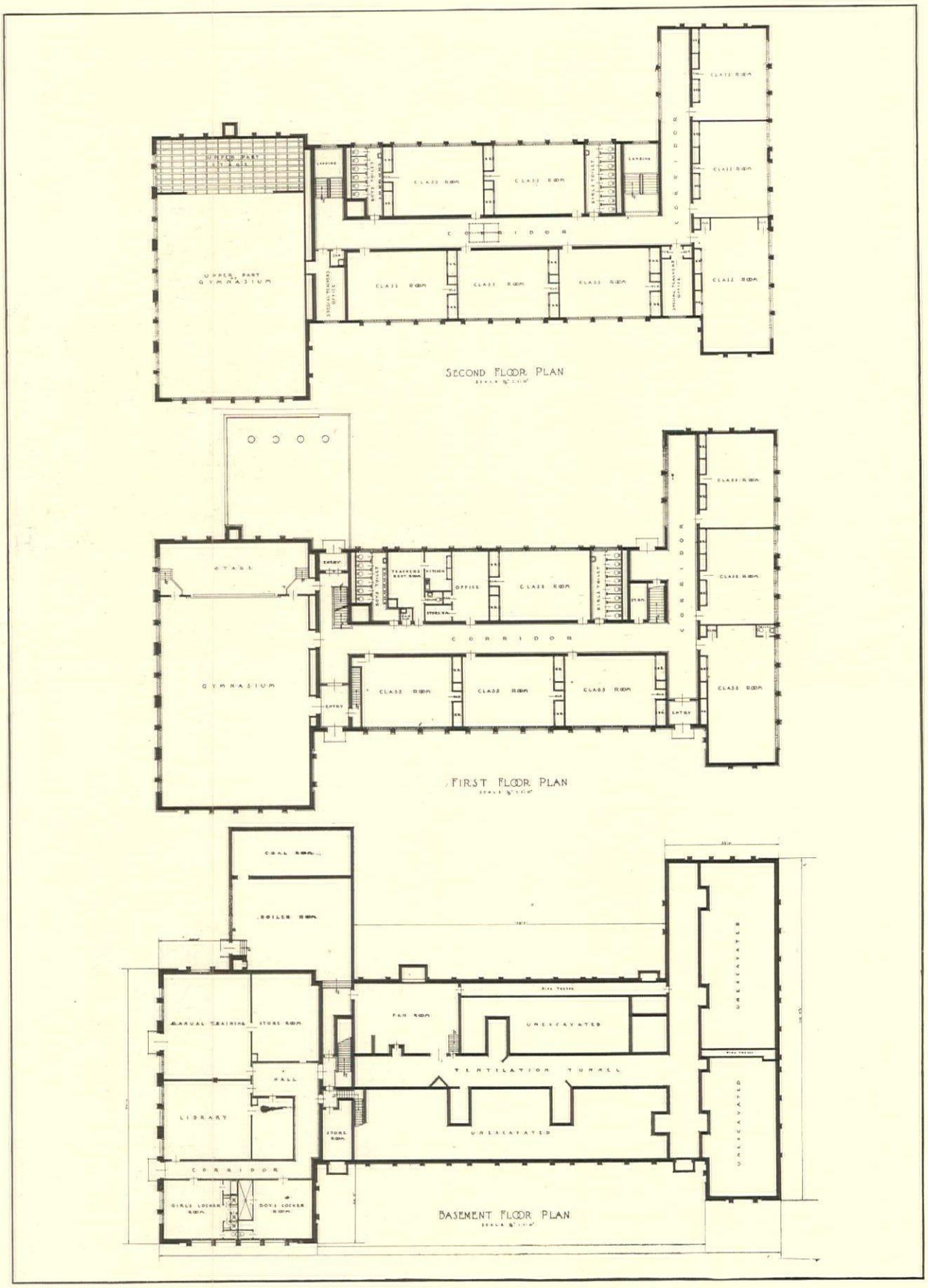
WHITTIER GRADE SCHOOL,

SIOUX FALLS, SO. DAK.

PERKINS & McWAYNE,

ARCHITECTS





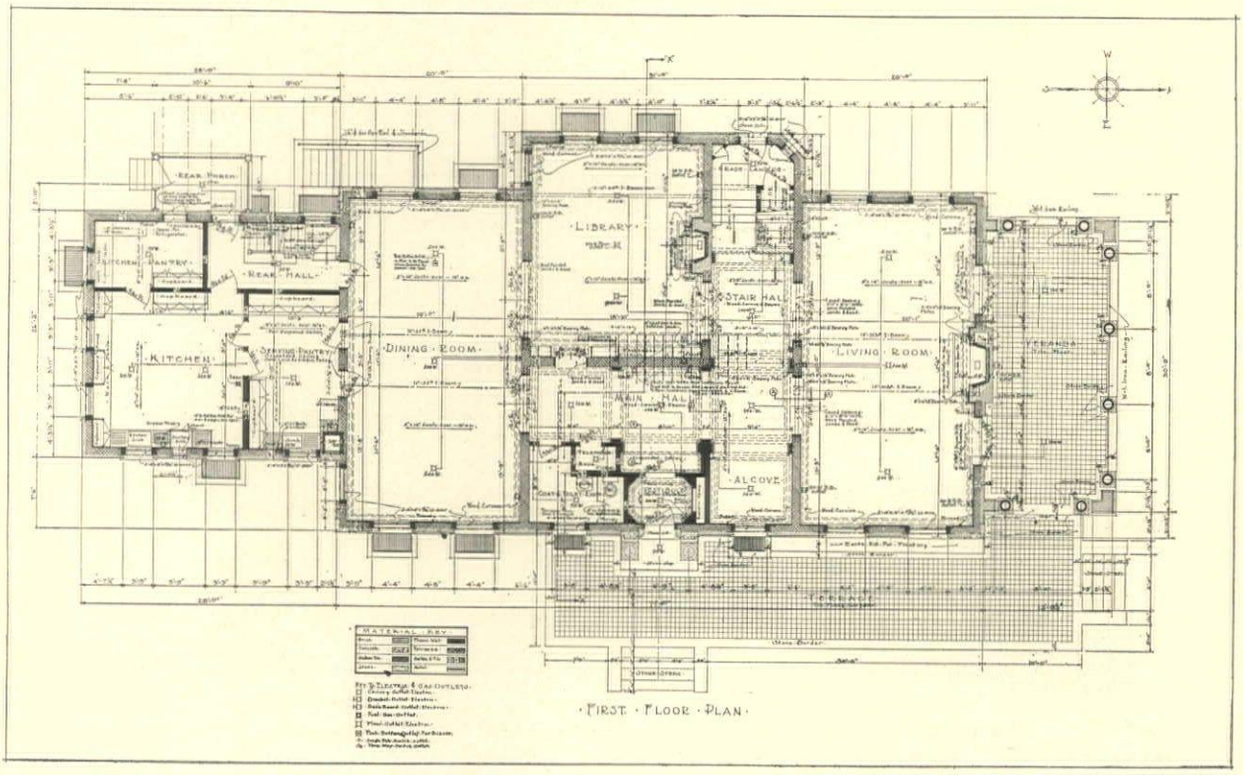
WHITTIER GRADE SCHOOL, SIOUX FALLS, SO. DAK.

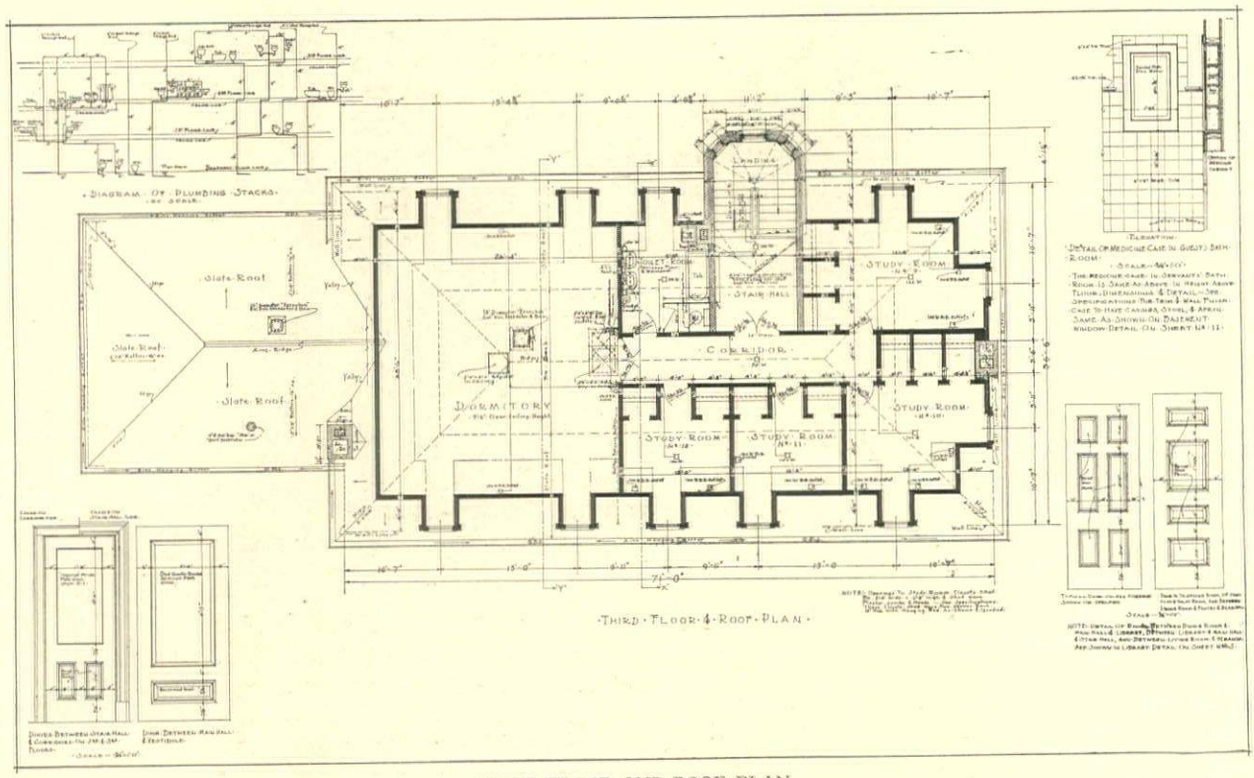
PERKINS & McWAYNE, ARCHITECTS



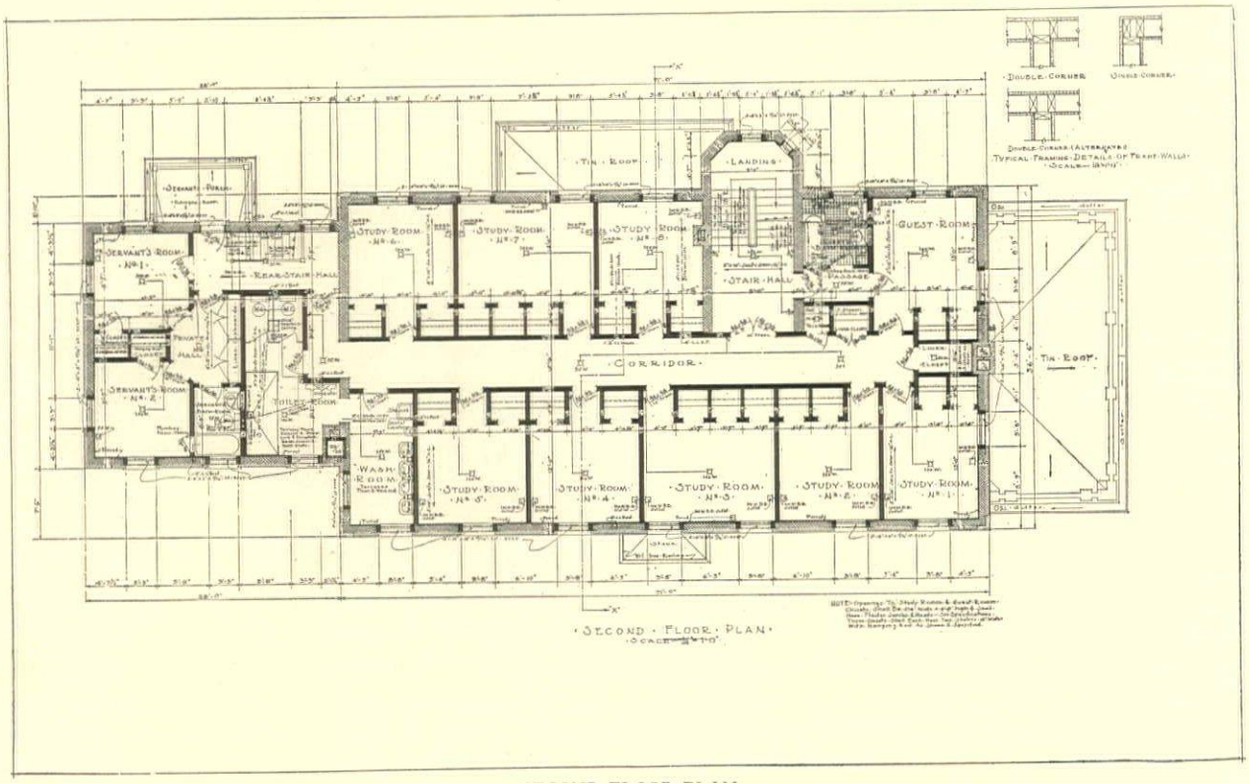
CHAPTER HOUSE, THETA DELTA CHI FRATERNITY, UNIVERSITY OF ILLINOIS, CHAMPAIGN, ILL.

WARREN W. DAY, ARCHITECT





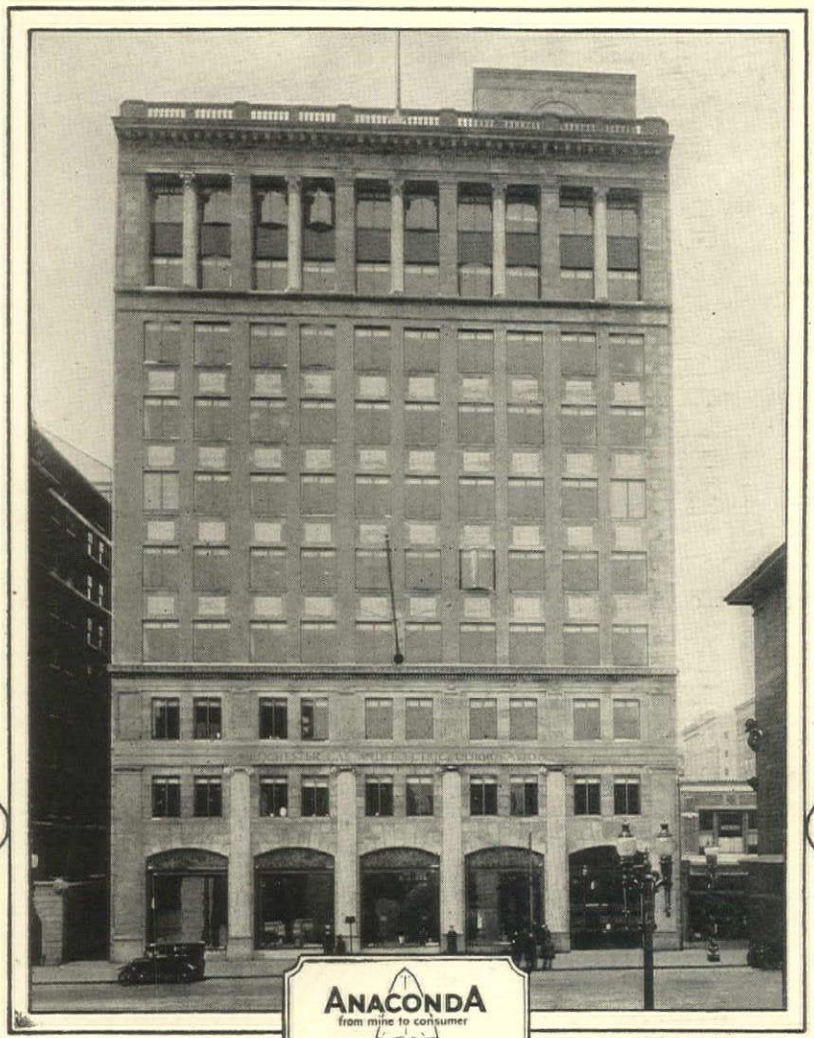
THIRD FLOOR AND ROOF PLAN



SECOND FLOOR PLAN

CHAPTER HOUSE, THETA DELTA CHI FRATERNITY, UNIVERSITY OF ILLINOIS, CHAMPAIGN, ILL.

WARREN W. DAY, ARCHITECT



Gordon & Kaelber, Rochester, Architects
McKim, Mead & White, Associate Architects

The Rochester Gas & Electric Building is protected against rusty water

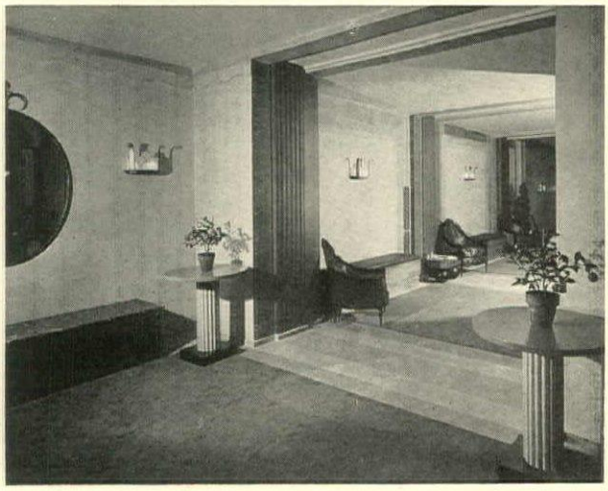
S. Firestone, Consulting Engineer, Rochester, New York, specified Anaconda Brass Pipe for all hot, cold and ice water lines in this splendid building. The architects were Gordon & Kaelber, Rochester, and McKim, Mead & White, New York. The plumbing contractors were Bareham & McFarland, Inc., Rochester.

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APARTMENT HOTEL, NEW YORK
HENRY S. CHURCHILL, ARCHITECT—HERBERT LIPPMANN, ASSOCIATE ARCHITECT

A CORRECTION

IN the January 5th issue of THE AMERICAN ARCHITECT there appeared on pages 39, 51 and 52 three photographs of an apartment hotel in New York, the design of which was accredited to Thompson & Churchill, architects. This was an error, as the building was designed by Henry S. Churchill, architect, and Herbert Lippmann, associate architect. We regret that the mistake was made, and herewith we again reproduce these pictures, giving proper credit to the designers.



DETAIL OF ENTRANCE, APARTMENT HOTEL, NEW YORK
HENRY S. CHURCHILL, ARCHITECT
HERBERT LIPPMANN, ASSOCIATE ARCHITECT

ARCHITECTURAL LEAGUE CLUB HOUSE

A DREAM of twenty years was made a reality on New Year's Eve when the new club house of The Architectural League of New York was formally opened. Formally is perhaps not the correct word to use, for the opening affair was a typical New Year's Eve party, informal throughout, consisting of a dinner and dance. Nearly five hundred members and their friends, the majority of whom are associated with architecture and the allied arts, were on hand to celebrate the occasion. The greater part of the merriment which dominated the evening and the early hours of the morning following was due to the realization of the fact that the League was now actually installed in its own quarters. There were expressions on all sides of congratulations due Kenneth M. Murchison, the president, for his efforts in putting across the new building. The club house is on property closely adjoining the Architects' Building, at 115 East Fortieth Street. Three old houses have been altered into one building. On the ground floor is a large grill room, as well as a private dining room and offices. A large part of the second floor is devoted to a gallery where various small exhibitions will be held from time to time. There are also officers' quarters and a most attractive lounge. The upper floors are taken up with sleeping rooms and studios. The architectural and decorative treatment of the building throughout is simple and thoroughly comfortable and informal. Due to a great extent, no doubt, to the housing of the club in its own quarters, the League has increased its membership during the last year by over three hundred members. According to present indications, the annual exhibition of The Architectural League, opening on February 2 at the Fine Arts Building, is to be one of the most successful yet attempted. Even greater interest than ever before is anticipated in the awarding of the annual medals and prizes.



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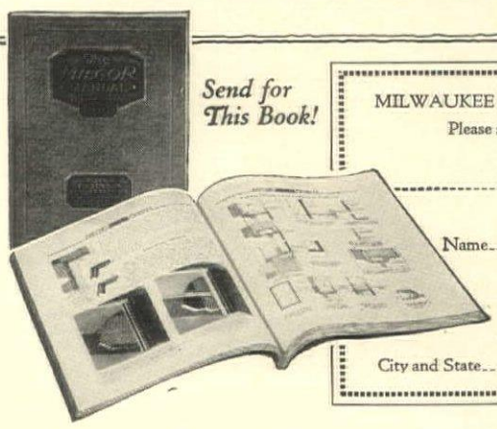
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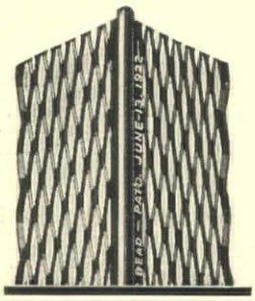
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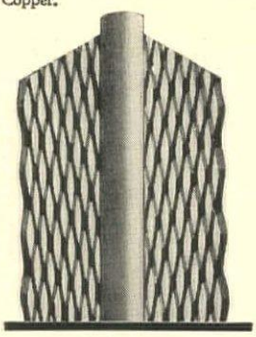
City and State_____



"Expansion" Corner Bead No. 1

Pat'd. June 13, 1922

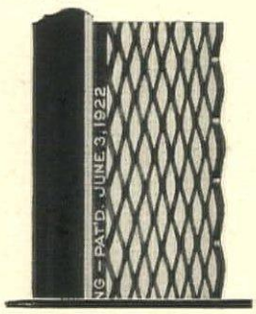
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TROWBRIDGE TO DIRECT FEDERATION OF ARTS

ALEXANDER B. TROWBRIDGE, architect, of New York, has been appointed executive head of the American Federation of Arts, it was announced recently by Robert W. De Forest, the president of the Federation. As director, a post newly created, Mr. Trowbridge will broaden the organization's sphere of activity in keeping with the needs of the rapidly growing appreciation of art by the American people, Mr. De Forest said. The new director assumed his duties in Washington on January 1. Mr. Trowbridge is a past president of The Architectural League of New York, consulting architect of the Federal Reserve Board and is well known in New York art and architectural circles.

Mr. De Forest said that recent gifts from individuals and foundations have enabled the Federation to launch a wider plan of activity. These include $160,000 from the Carnegie Corporation for a five-year program now made known for the first time, and $75,000 from the General Education Board, also a hitherto unannounced gift made with special reference to industrial art.

The Federation was established in 1912 at the initiative of Elihu Root, who remains its honorary president. Starting out with the joint purpose of broadening appreciation of art in America and encouraging American artists through promotion of their works, it has established local chapters in nearly all the principal cities and many towns of the United States.

One of the activities of the Federation which is to be expanded by Mr. Trowbridge is a series of loan exhibitions which will carry examples of modern painting, sculpture and industrial art into many cities where artistic productions are rarely accessible.

COMPETITION FOR DESIGNS OF TWO-FAMILY RESIDENCES

ANNOUNCEMENT is made by the Portland Cement Association and The T-Square Club of Philadelphia, the latter in the capacity of professional advisor, of a prize competition for designs of two-family residences, either semi-detached or duplex, to be built of concrete masonry units with an exterior of Portland cement stucco. According to the rules of the competition, architects and architectural draftsmen, living or working in offices located in the New England States, the States of New York, New Jersey, Delaware, Pennsylvania, Maryland and the District of Columbia, are eligible to compete for six prizes.

For the First Prize Duplex design, an award of $500 will be made. Likewise, $500 will be awarded for the First Prize Semi-Detached design. Other awards are as follows: Second Prize Duplex, $150; Second Prize Semi-Detached, $150; Third Prize Duplex, $100; Third Prize Semi-Detached, $100. Four honorable mention designs will also be selected by the Jury of Award—Messrs. Wilson Eyre, H. Louis Duhring and R. R. McGoodwin, all of The T-Square Club.

Circulars of information concerning the competition can be obtained from The T-Square Club, 204 South Quince Street, Philadelphia, or the following District Offices of the Portland Cement Association: New York, 247 Madison Avenue; Philadelphia, 1315 Walnut Street; Boston, 10 High Street; Pittsburgh, 2051 Jenkins Arcade, and Washington, D. C., Union Trust Building.

The drawings must be delivered to The T-Square Club, 204 South Quince Street, Philadelphia, addressed to the Portland Cement Association, Competition Committee, not later than noon, March 1, 1928. A copy of the printed rules should be obtained by entrants before entering competition.

A COMMUNICATION

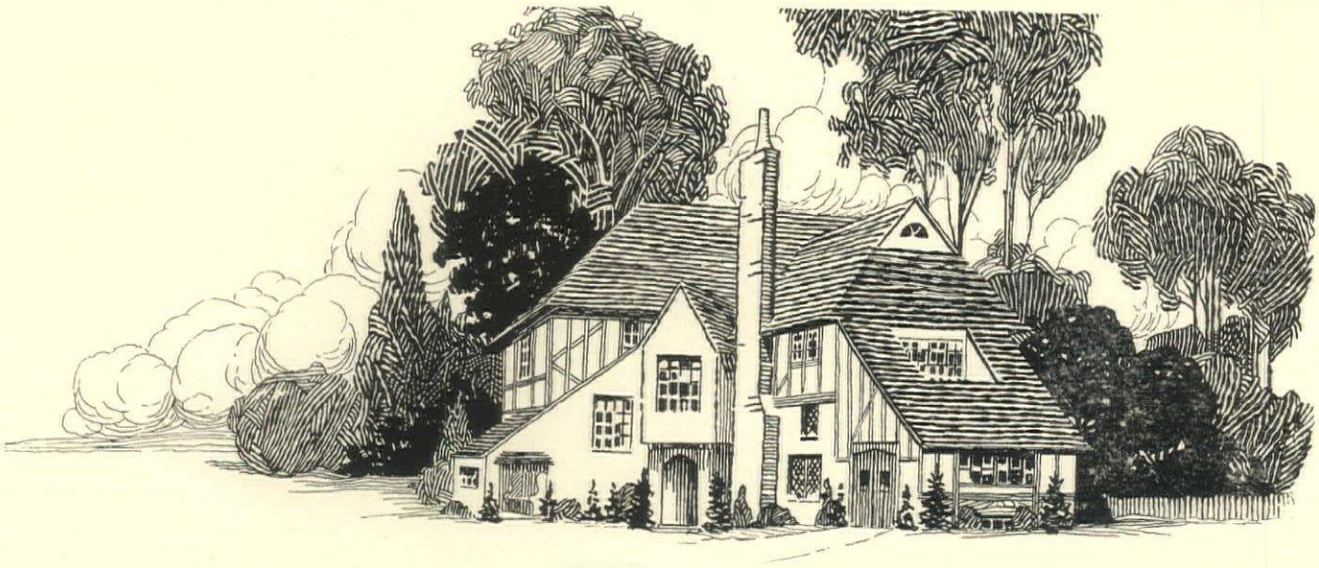
Editor, THE AMERICAN ARCHITECT:

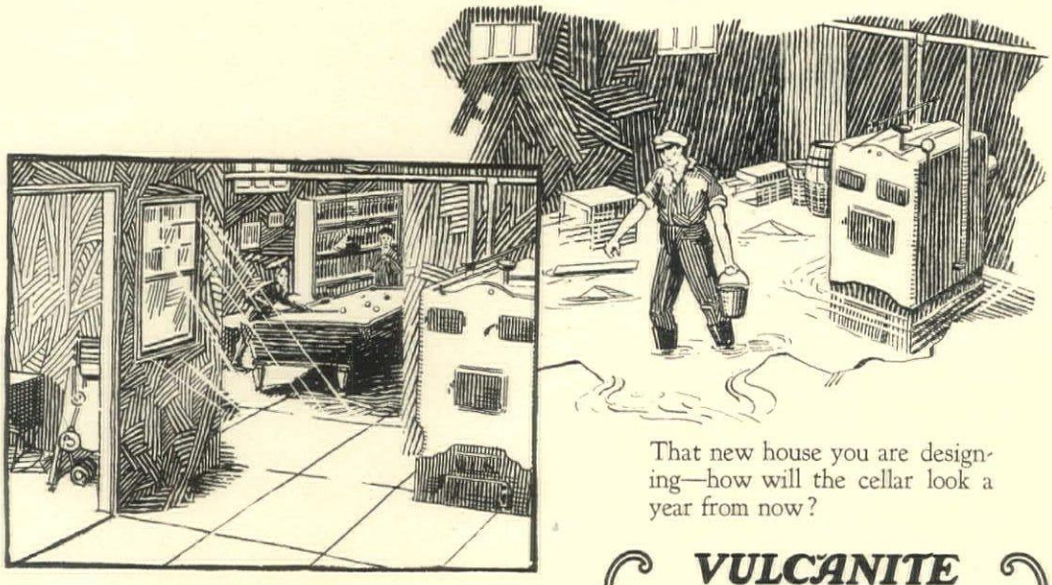
I WISH you would publish this correction of the article, "Analysis of Design," which I wrote for you and which was published in the January 5 number of THE AMERICAN ARCHITECT: the Arthur Jordan Group of Butler University should be noted as the work of Robert Frost Daggett and Thomas Hibben, associated architects. The plans were prepared and are being executed by Mr. Daggett and myself as architects. The article insofar as it concerns "Analysis of Design" was written by me, and the ideas expressed therein are purely personal. The group, however, is the work of Mr. Daggett and myself jointly and his work and interest in it are fully as great, if not greater, than my own, and I sincerely regret that any misunderstanding of this should come into existence. I request that you make this correction in the earliest possible issue of THE AMERICAN ARCHITECT.

THOMAS HIBBEN.

NEW SERIES OF ARCHITECTURAL MONOGRAPHS

A SERIES of architectural monographs is in course of preparation by the Copper and Brass Research Association, 25 Broadway, New York. The first publication of this series has been issued and is devoted to illustrating and describing 140 West Street, better known as The Barclay-Vesey Building or The Telephone Building, designed by McKenzie, Voorhees & Gmelin, architects. The booklet calls particular attention to the varied uses of copper, brass and bronze in this structure, for ornamental, ornamental and utilitarian, and utilitarian purposes. This monograph contains sixteen pages, and is eight and one-half by eleven inches in size.





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A GARDEN COMPETITION

THE City Gardens Club of New York City announces a competition for a plan for grounds surrounding the Museum of the City of New York, known as the Gracie Mansion. The competition is open to all persons, and two prizes are offered, one of one hundred and the other of fifty dollars. While the City Gardens Club cannot be responsible for carrying out in whole or in part during any specified time the plan as selected, it is understood that the winning design shall be considered an ideal to work toward. There are certain conditions to be met, as explained in the announcement, among them being a stipulation that only such garden accessories as were in general use between 1800 and 1840 should be used in order to retain the character of the original building. Rules and a blueprint of the plot can be procured by addressing the Prize Garden Competition, City Gardens Club, Art Center, 65 East 56th St., New York City. Plans must be submitted before March 1st, 1928.

The Jury of Award will consist of the following:

Walter R. Herrick, Park Commissioner—representing the City of New York.

A. F. Brinckerhoff, President, New York Chapter, American Society of Landscape Architects—representing that Association.

Charles N. Lowrie, landscape architect—representing the City Gardens Club.

ARCHITECTS SELECTED FOR Y. M. C. A. BUILDINGS

AT a recent meeting of the Board of Governors of the New York City Young Men's Christian Association, the Committee finally decided on the selection of Dwight James Baum as architect for the new West Side Y Building which they state will be the largest and most complete structure of its kind in the world.

The site is on West Sixty-fourth Street, one hundred feet west of Central Park West, and extends through with an equal width on Sixty-third Street. The structure will house all of the activities of the entire upper West side for the proposed fifteen thousand members, and besides three large gymnasiums, swimming pools, etc., will also have a men's dormitory of six hundred rooms.

For the William Sloan Memorial building, to be erected on Ninth Avenue between Thirty-third and Thirty-fourth Streets, Cross and Cross were selected as architects. This building will be partly for men of the Army and Navy, and while it will not have as many athletic or social activities as the West side building, it will have approximately fifteen hundred rooms for occupancy by transient young men and men of the Army and Navy.

The selection of architects was made by a building committee headed by F. Louis Slade, thirty-nine architects being considered from the standpoint of past work and office organization. After this analysis, eight architects were finally selected and again considered as to further details of their work and abilities to design a building of that character. It was decided that an institutional building was not desired in the general sense, and that architects should be selected that would impart a feeling of friendliness and as much of a domestic quality as possible to the undertaking. An architectural exhibit of the work of these architects was held in the Headquarters Building and finally after many conferences, the decision was made as above.

The usual method of competition was avoided, the architects' executed work was considered in competition and the architects were interviewed personally by the Committee before a decision was made. None of the architects were put to any expense except for the photographs submitted and the time spent in interviews, and yet the Committee feels that they proceeded in the right manner and they had the full co-operation of all the architects considered. This plan was conceived and carried through with the co-operation of the Architectural Bureau of the Association.

TO PRESERVE GREAT STONE FACE AREA

A CAMPAIGN to preserve Franconia Notch, in New Hampshire, a heavily timbered area which includes the famous Great Stone Face, has been launched, according to The American Forestry Association, Washington, D. C. To this end the State of New Hampshire has appropriated $200,000 and the Society for Protection of New Hampshire Forests is undertaking to raise the remaining $200,000.

The area of the Notch embraces more than six thousand acres, extending for seven miles along the Daniel Webster Highway through the heart of the White Mountains. It includes not only the stone profile made famous by James Russell Lowell, but primitive forests of spruce and hardwoods.

OUTDOOR LIGHTING EQUIPMENT

THE Artistic Lighting Equipment Association has issued a booklet on outdoor lighting equipment and lanterns, showing various phases and applications of this type of lighting. This booklet gives the origin and development of the lantern; it is profusely illustrated and indicates the artistic and decorative possibilities, as well as utilitarian advantages and protective features of exterior lighting.

The booklet will be mailed to architects, builders, designers, interior decorators, dealers, schools, colleges, public libraries or home owners, free upon request. Address Artistic Lighting Equipment Association, 420 Lexington Avenue, New York. N. Y.

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HENRY WOODBURY ROWE DEAD

HENRY WOODBURY ROWE, architect, of New York City, died suddenly on December 19, 1927. Born forty-seven years ago in Lawrence, Mass., he received the degree of Master of Science in Architecture from the Massachusetts Institute of Technology in 1905. After a two years' association with the firms of Peabody & Stearns of Boston, and Sheply, Rutan & Coolidge of Chicago, he established an office in Boston which he later moved to New York. Mr. Rowe was best known for his successful country work in New England, New York, and Pennsylvania. He is survived by his mother, wife and three children.

A CORRECTION

ON page 823 of the issue of December 20, 1927, the design of a corner store and office building was credited to H. L. Copeland. This was an error which we wish to rectify. The building was designed by Arch N. Torbitt.

BOOK NOTES

CATHOLIC ECCLESIOLOGY

CATHOLIC ECCLESIOLOGY" is the title of a recent book by Edward J. Weber, a practicing architect whose experience in the design of numerous Catholic churches well fits him to treat the subject with thoughtful and practical consideration. The author's preface is worth repeating and reads in part: "The following pages have been written with a sincere desire to direct attention to the beauty and utility of Catholic Ecclesiology when properly applied. Nor is it only from the viewpoint of the artist that the work has been undertaken; it has been undertaken to emphasize the great service to souls that may be rendered by building on the sound foundation of the sacred Liturgy of the church. * * * While the book is necessarily critical, the real purpose is to offer constructive criticism, to give useful technical and liturgical information to Catholic church architects, and to assist the reverend clergy, many of whom will some day be confronted with the problem of erecting ecclesiastical buildings of some sort. * * * To the question, 'Why is nothing said about heating, plumbing, lighting, acoustics, and so on,' it may be answered that such things pertain to buildings in general, and do not directly affect our subject."

This volume is fully illustrated with photographs, plans, drawings and details of liturgically correct altars, altar fittings, canon's stalls and sedilia, corner stones, confessionals, incinerators, pews and seats, and other details essential to the correctly designed Catholic church. Architects and others particularly interested in Catholic church design will find this book of practical and inspirational value.

Catholic Ecclesiology. By Edward Joseph Weber, architect. Bound in boards, 200 pages, illustrated. Size 9 x 12 in. Published by E. J. Weber, 407 Craig Street, Pittsburgh, Pa. Price $5.00.

GATEWAYS AND DOORWAYS OF CHARLESTON, SOUTH CAROLINA, IN THE EIGHTEENTH AND NINETEENTH CENTURIES

REVIEWED BY C. H. BLACKALL

A VERY carefully selected collection of photographs of some of the most interesting work in South Carolina, collected by one who lived with these charming pieces of architecture, who studied them as a professional photographer and is thoroughly in sympathy with the architecture they represent. The ironwork is particularly attractive and some of the steps and porticoes do not seem to have been published before and are well worthy of a place in an architect's library. This is a thoroughly commendable book.

Gateways and Doorways of Charleston, South Carolina, in the Eighteenth and Nineteenth Centuries. By Elizabeth Gibbon Curtis. Edited with Introduction and Notes by Maxwell Kimball, A.I.A., and Arthur C. Holden, A.I.A. Published by the Architectural Book Publishing Company, Inc., New York. Price $7.50.

THE LIFE AND WORKS OF BALDASARE PERUZZI

REVIEWED BY C. H. BLACKALL

MR. KENT has rendered a real service to the profession in this most excellent work—a collection of photographic views of Peruzzi's work, including many of his sketches and a few working drawings, a list of works attributed to him, his complete genealogy and a very complete though concise and compact biography of the great architect. Peruzzi was an artist who came at the very beginning of the Renaissance, who was associated with the great creators of that wonderful period and who himself contributed a very considerable share to the glory of the times. This book will hold one to the highest ideals and is an incentive to visit again that wonderful land of Italy and see at first hand the works which are produced under such exotic conditions as made possible a man like Peruzzi.

The Life and Works of Baldasare Peruzzi. By William Winthrop Kent, A.I.A. Published by Architectural Book Publishing Company, Inc., New York. Price $7.50.

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VOLUME CXXXIII · FEBRUARY 5, 1928 · NUMBER 2538

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THE PUBLISHERS' PAGE

THE Savoy-Plaza in New York City has been completed and was but recently opened. This is one of Fifth Avenue's most recent apartment hotels in the Central Park zone and is among the most eye-satisfying tower structures that has been erected in the East. The proportions and details have evidently been carefully studied and the result is a dignified building of great refinement and simplicity. Through arrangement with the architects, McKim, Mead and White, THE AMERICAN ARCHITECT is privileged to present in the February 20th issue the important features of the Savoy-Plaza from photographs and detail drawings. A special article will treat the interiors of this structure in a comprehensive manner which, with the other features of the building that will be presented, will enable our readers to obtain a clear conception of the solution and treatment of this type of hotel. The drawings accompanying this presentation will be found especially valuable.

The New York Chapter of The American Society of Landscape Architects will hold its fifth annual exhibition at the Arden Galleries in New York City. The exhibition will be opened on March 19, 1928. The March 5th, 1928 issue of this journal will feature in its plate pages many of the photographs that will be shown in the exhibition. Arrangements have been made with Gilmore D. Clarke, landscape architect and a member of the Westchester County Park Commission of New York, to present in this issue an article treating on the relation of architecture and landscape architecture. Collaboration has been the subject of much discussion for some time past and particularly since the last convention of The American Institute of Architects. Mr. Clarke's article should prove a valuable contribution to this phase of the subject.

In connection with acoustics and sound transmission, two subjects that are everywhere receiving increased attention, we contemplate publishing several articles during 1928 on this subject. To cover these topics as widely as possible arrangements are being made for a worth while article by a well known authority in Switzerland and two recognized experts in the United States.

The January 20th, 1928 issue of THE AMERICAN ARCHITECT contained the first article in this series. Mr. Heimburger's article, we believe, gives a very good impression of the attention that sound transmission and acoustics are receiving in Sweden and also some of Professor Kreuger's accomplishments. F. M. Osswald has recently received authority to construct a complete acoustical laboratory at the Swiss Institute of Technology at Zurich. Mr. Osswald has in course of preparation an article especially prepared for THE AMERICAN ARCHITECT dealing with a study of the acoustics of the Great Hall of the League of Nations. The designs submitted in the competition for the League of Nations have been analyzed by Mr. Osswald and the results are of more than passing interest in that they indicate the need for authoritative data that will assure the design of large assembly halls having satisfactory acoustical properties. Definite sound transmission and acoustical subjects to be treated by two authorities practicing in the United States will be announced later.

We endeavor to serve the readers of THE AMERICAN ARCHITECT to the extent that they afford us the opportunity. While many of our readers make use of THE AMERICAN ARCHITECT Service Department, there are many who do not. To those who do not we extend a cordial invitation to write us when faced with a perplexing problem or the necessity of locating a particular material, appliance or equipment used in buildings or their construction. This service is rendered without charge unless a considerable amount of research is required.

The current issue of this paper is the third number to be issued in 1928. Our readers will observe the revival of a former policy as respects the cover —namely, that of changing the cover of each issue. In 1926 and 1927 a standard cover was adopted and repeated throughout the year. During 1928 each issue will be enclosed in an individual cover, each one distinctly different as to subject and character. The intention will be to reflect in the cover the spirit of what is shown within the pages of THE AMERICAN ARCHITECT. It will be recalled that the January 5th, 1928 issue was largely devoted to buildings decidedly "modern" in design. The brilliant contrasting cover, also "modern" in design, retained the idea that inspired the entire issue. The cover of the January 20th, 1928 issue typified the broad general character of the work that one might expect to find within the pages of that issue. For the current issue, largely given over to the exhibition of The Architectural League of New York, we have selected a photograph of the building that received the League's gold medal in architecture.



Photo by Duryea

HOUSE OF J. SEWARD JOHNSON, NEW BRUNSWICK, N. J.

THOMAS HARLAN ELLETT, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York

THE AMERICAN ARCHITECT
February 5, 1928

VOLUME CXXXIII FEBRUARY 5, 1928 NUMBER 2538

THE AMERICAN ARCHITECT

FOUNDED 1876

FORTY-THIRD ANNUAL EXHIBITION, THE ARCHITECTURAL LEAGUE OF NEW YORK

By Ralph T. Walker

THE Architectural League exhibition each year is the milestone by which we gauge progress in the allied arts. It shows the promise of the future and the fulfillment of the immediate past. It is in a way the catalogue of the best in contemporary work. In it the layman and the artist both have the opportunity of comparing individual effort with the general movement in the arts. It is, therefore, the criteria of taste for the lay and the professional public, and should be considered as such.

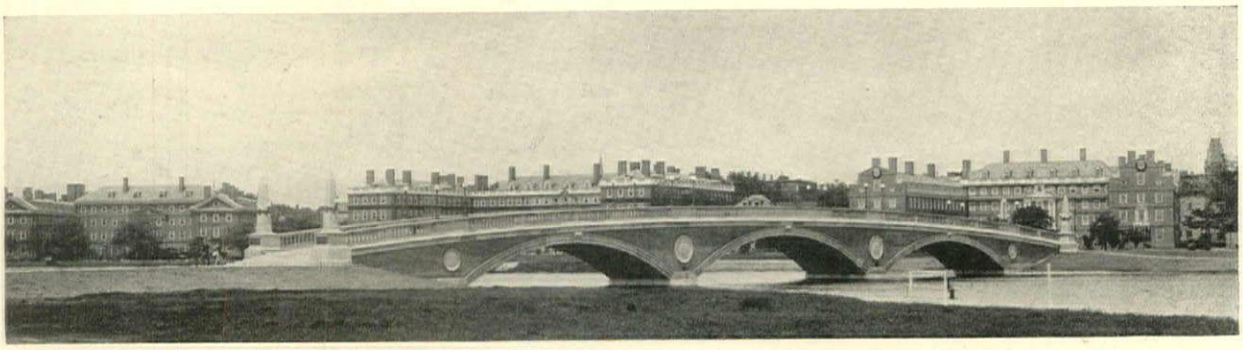
To those who enjoy the comparison it is always interesting, because of the marked contrasts displayed. Against the scholarly and ofttimes beautifully executed works of the selectionists of the many schools, are the highly experimental efforts which, while not always finished with the same assurance or self-complacency as that of the former, are nevertheless indicative of creative ability and a searching for the underlying spirit of the changing civilization that is ours. One is enabled, therefore, to take a measure of each group or individual.

Of this year's milestone it still can be said that



HOUSE OF MARY S. ATWOOD, STAMFORD, CONN.—BUTLER & PROVOOST, ARCHITECTS

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JOHN W. WEEKS MEMORIAL BRIDGE, CAMBRIDGE, MASS.—McKIM, MEAD & WHITE, ARCHITECTS

the greatest progress in architecture is taking place in the commercial buildings, whereas the period stylist is strongest in monumental and domestic work, of which the latter expresses the greatest latitude in selection.

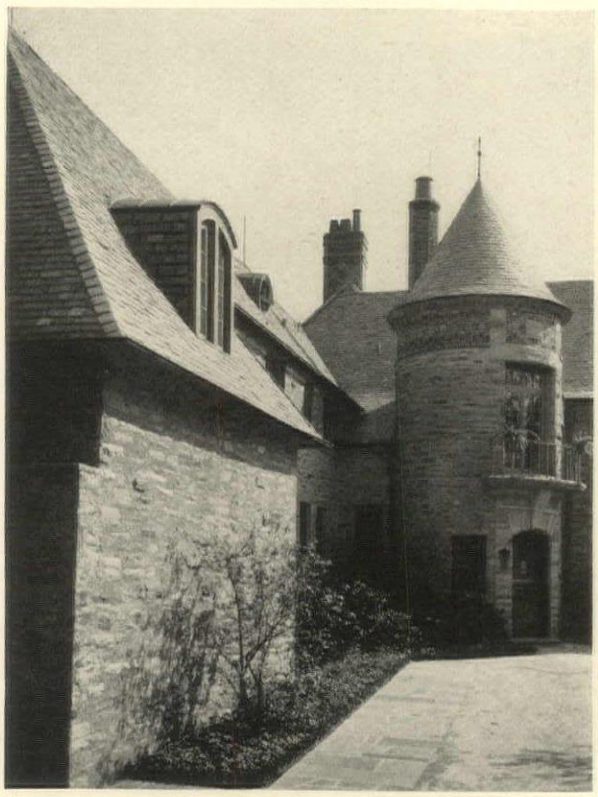
There are but two exhibits of monumental buildings that are worthy of much consideration: Paul Cret's Detroit Museum, Renaissance in character and not very unusual, with interiors logically designed as handsome stage-sets for "museum pieces;" the other—H. Van Buren Magonigle's Kansas City Memorial, which to my mind is not very convincing. The shaft is neither pleasant nor strong and seems in no way related to the superb base and steps which support it. The bronze doors are beautiful, as are the winged sphinx of which Mr. Magonigle is the author. His exhibit is rather disappointing both as to arrangement and in the scale of the individual parts.

The college buildings by Delano and Aldrich and Frederick L. Ackerman are beautifully conceived examples of the very best Oxford traditions,



Photo by Hewitt

LIBRARY, HOUSE OF BURTON A. HOWE, GREENWICH, CONN.—ERIC KEBBON, ARCHITECT



ENTRANCE TOWER, HOUSE OF THEODORE SHAEFFER, HAVERFORD, PA.

PAUL P. CRET, ARCHITECT



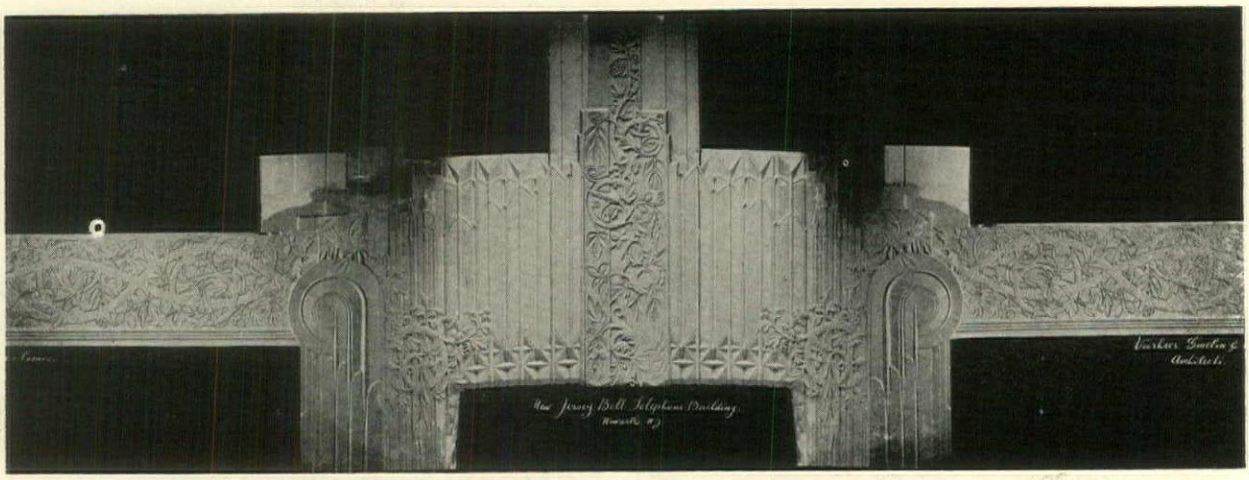
HOUSE OF WARD M. CAREADAY, TOLEDO, OHIO

FRANK J. FORSTER, ARCHITECT



HOUSE OF E. C. DUBLE, FOREST HILLS, N. Y.—FRANK J. FORSTER, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York



MODEL OF ORNAMENT, NEW JERSEY BELL TELEPHONE BUILDING, NEWARK, N. J.
VOORHEES, GMELIN & WALKER, ARCHITECTS—STIFTER & DE CESARE, SCULPTORS

and the restoration of West Hall at Princeton by Aymar Embury is successful with more than a mere book knowledge of the style he does very well.

The more individual work in commercial building is ably shown in the sketches of Arthur Loomis Harmon, Holabird and Roche, and Albert Kahn, the extreme being represented by Buchman and Kahn; while the Savoy-Plaza by McKim, Mead and White and the sketches of Benjamin Wistar Morris show that the habiliments of a dying mode are still being trimmed to fit the skyscraper without much freedom or thought in their use.

The domestic work shows an amazing ability in the use of materials. The Johnson house by Thomas Ellett reaches a perfection in texture and design that is true of few houses in America. It is by far the most beautiful house in this year's exhibition. I should like to see his exceptional ability in design and the use of materials used in a house of less traditional form. He would set a pace that



Photo by North American

NIGHT VIEW, LIBERTY WAR MEMORIAL, KANSAS CITY, MO.—H. VAN BUREN MAGONIGLE, ARCHITECT



OVERDOOR, OCHS MEMORIAL, CHATTANOOGA, TENN.
DUNCAN SMITH, SCULPTOR



GROUP FOR BALTIMORE WAR MEMORIAL
EDMOND R. AMATEIS, SCULPTOR



Photo by Duryea

GATE LODGE, ESTATE OF J. SEWARD JOHNSON, NEW BRUNSWICK, N. J.—THOMAS HARLAN ELLETT, ARCHITECT

(Forty-third Annual Exhibition, The Architectural League of New York)



"SADKO"—HARRIETTE G. MILLER, SCULPTOR

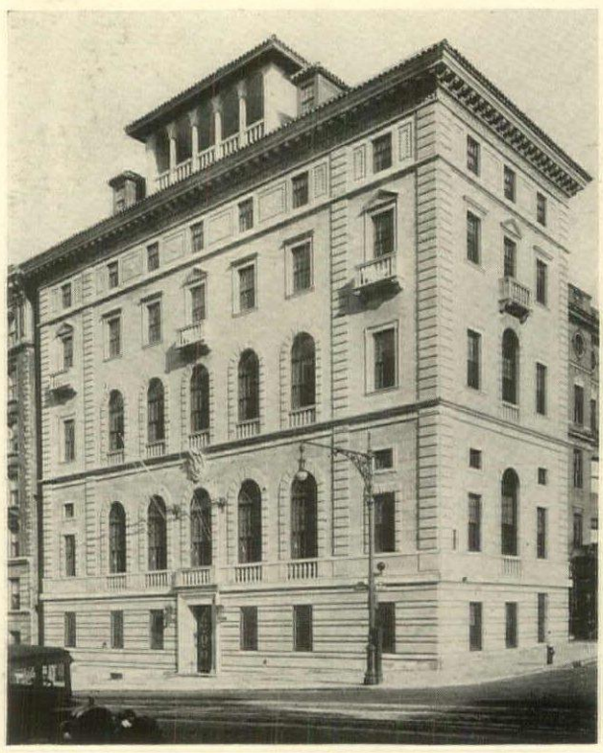
the rest of us might follow to our advantage.

The works by Taylor and Levi, William Lawrence Bottomley, Frank Forster, Eugene Lang, are of unusual interest. All these are in decided contrast to the work from Philadelphia which, while excellent, shows a monotony and constriction in thought, and in which freedom in design is absent.

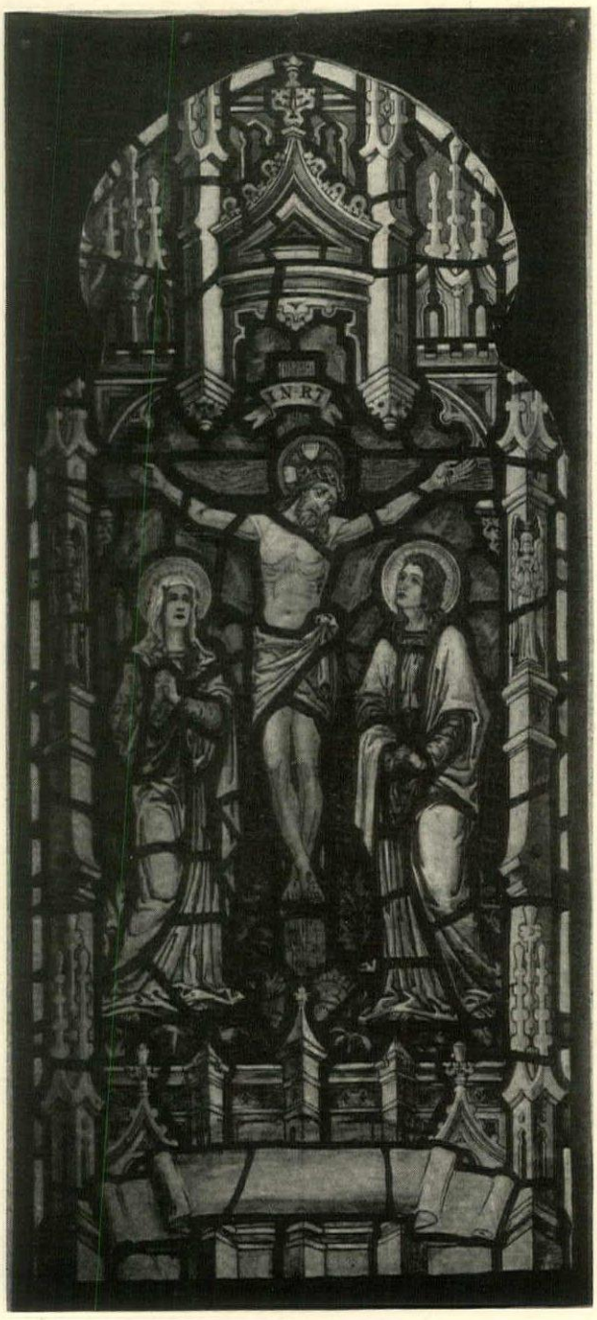
There is an absence of color in the exhibits, a drabness that tends to make a successful exhibition difficult. Also, immense stretchers with gray and buff photographs are not easy to arrange nor are they particularly pleasing or effective upon the walls, and they cause the "skying" of exhibits.

That which is true of architecture can be said also for painting and sculpture, in which the same tendencies are in evidence. It is a hopeful sign, however, that more and more each year there is shown a growth in the individual and creative work exhibited over that which in the past has been merely work of good taste and scholarship.

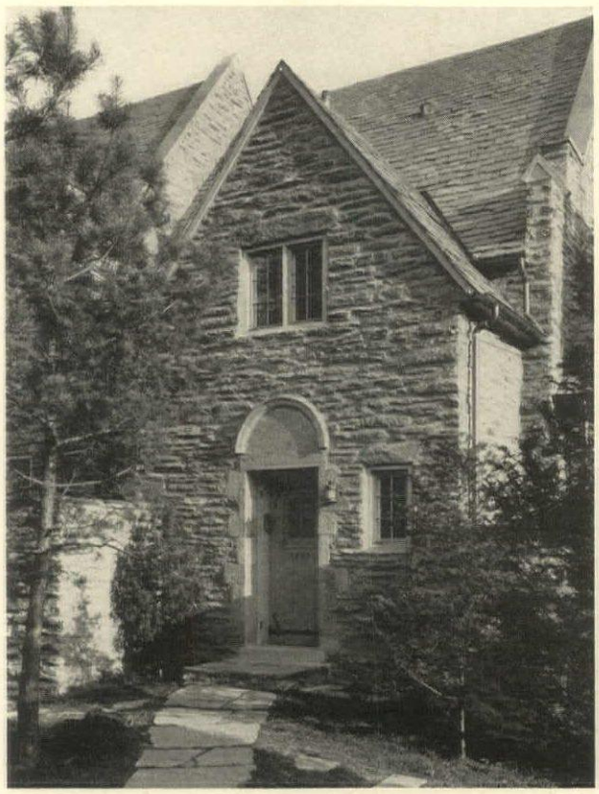
It is to be hoped, therefore, that these exhibitions in the very near future will become more truly a reflection of our time and its civilization.

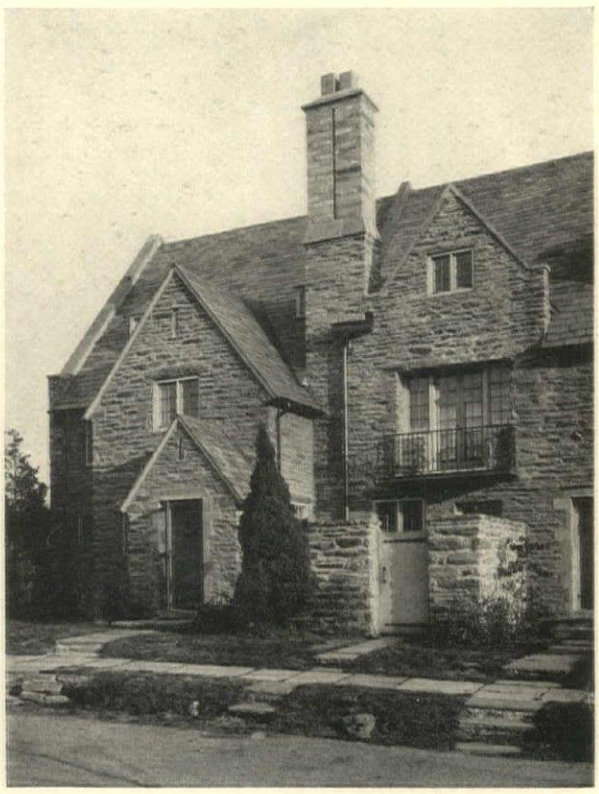


CASA ITALIANA, COLUMBIA UNIVERSITY, NEW YORK
McKIM, MEAD & WHITE, ARCHITECTS



STAINED GLASS WINDOW
ALFRED E. FLOEGEL, DESIGNER





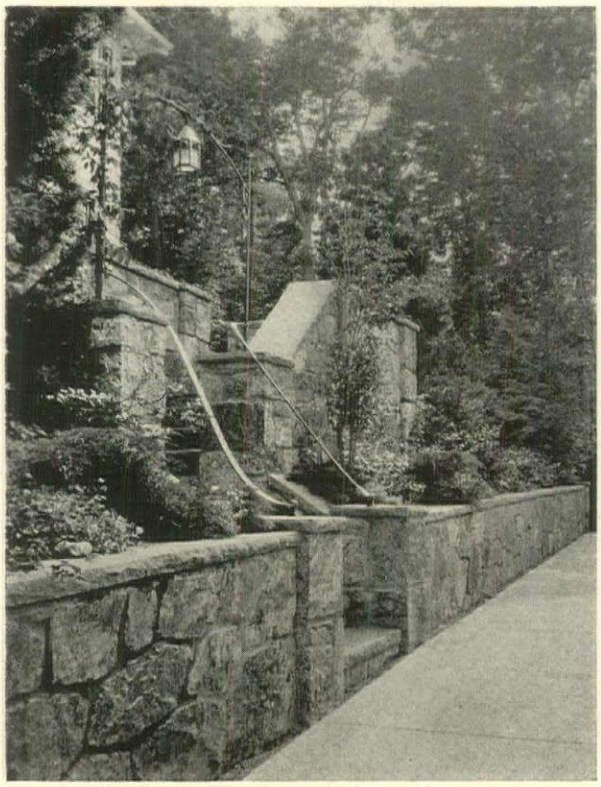


Photos by Wallace

A GROUP OF HOUSES ON WINSTON ROAD, CHESTNUT HILL, PA.

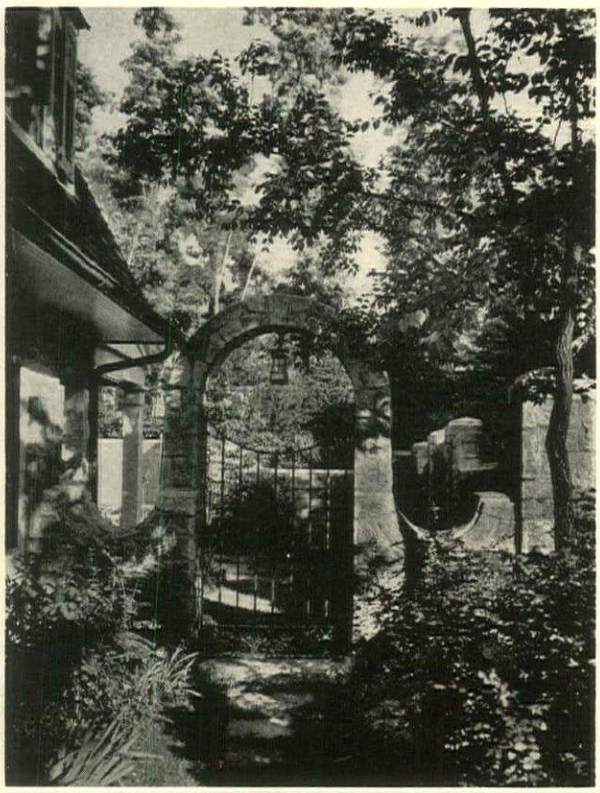
H. LOUIS DUHRING, ARCHITECT

(Forty-third Annual Exhibition, The Architectural League of New York)



STEPS AND RETAINING WALL, HOUSE OF F. A. ORDWAY, BOSTON, MASS.

HAROLD HILL BLOSSOM, LANDSCAPE ARCHITECT



GARDEN FOR WILFRID T. PRATT, SCARSDALE, N. Y.

JACOB JOHN SPOON, LANDSCAPE ARCHITECT

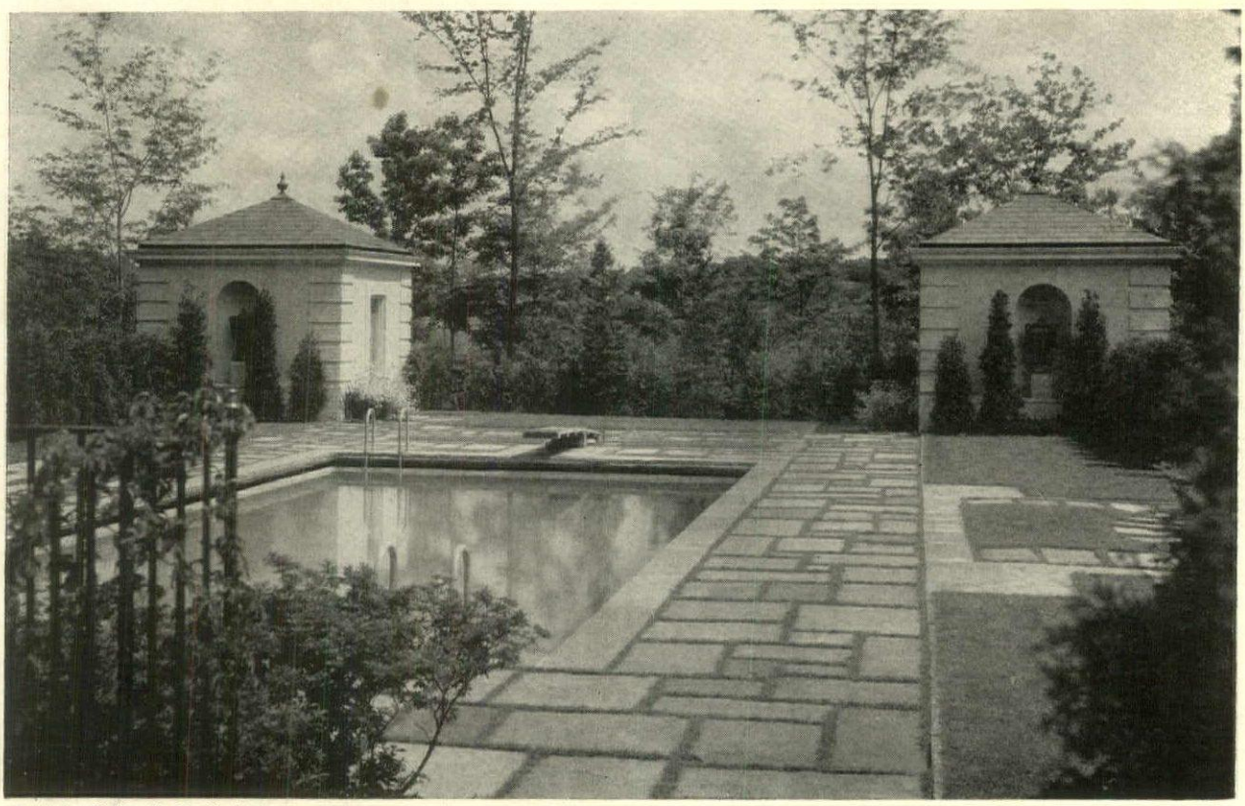
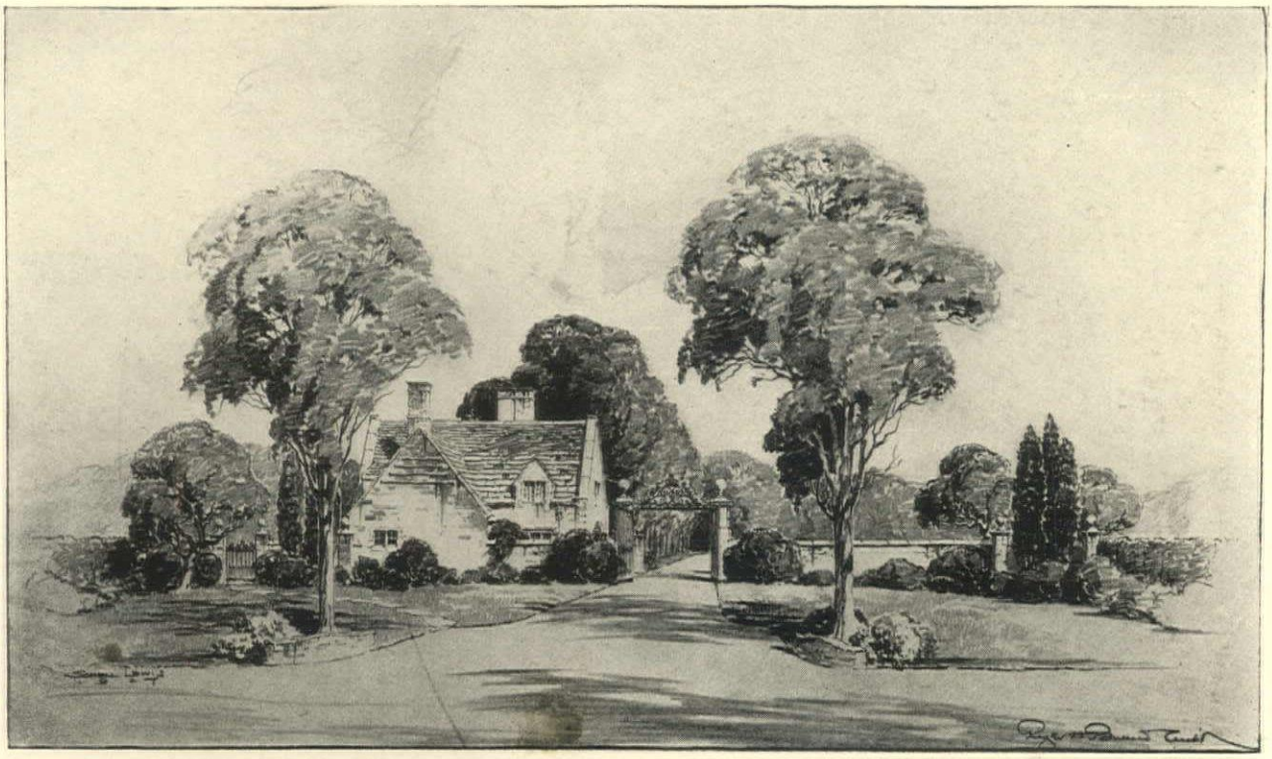


Photo by Tebbs & Knell, Inc.

GARDENS OF C. K. KING, MANSFIELD, OHIO

WILLIAM PITKIN, JR., AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS

(Forty-third Annual Exhibition, The Architectural League of New York)



GATEHOUSE FOR SAMUEL A. SALVAGE, GLEN HEAD, L. I., N. Y.—ROGER H. BULLARD, ARCHITECT



Photos by Hewitt

SHOPS AT YORK HARBOR, ME.—ROGER H. BULLARD, ARCHITECT

FROM THE ORIGINAL SKETCHES BY SCHELL LEWIS

(Forty-third Annual Exhibition, The Architectural League of New York)





Photos by Herring

CARVINGS IN PHILIPPINE MAHOGANY—ROBERT J. KUHN, SCULPTOR



DETAIL IN SWIMMING POOL, OVERBROOK, PA.—BRIGHT & STERNFELD, ARCHITECTS

GAETANO CECERE, SCULPTOR

(Forty-third Annual Exhibition, The Architectural League of New York)



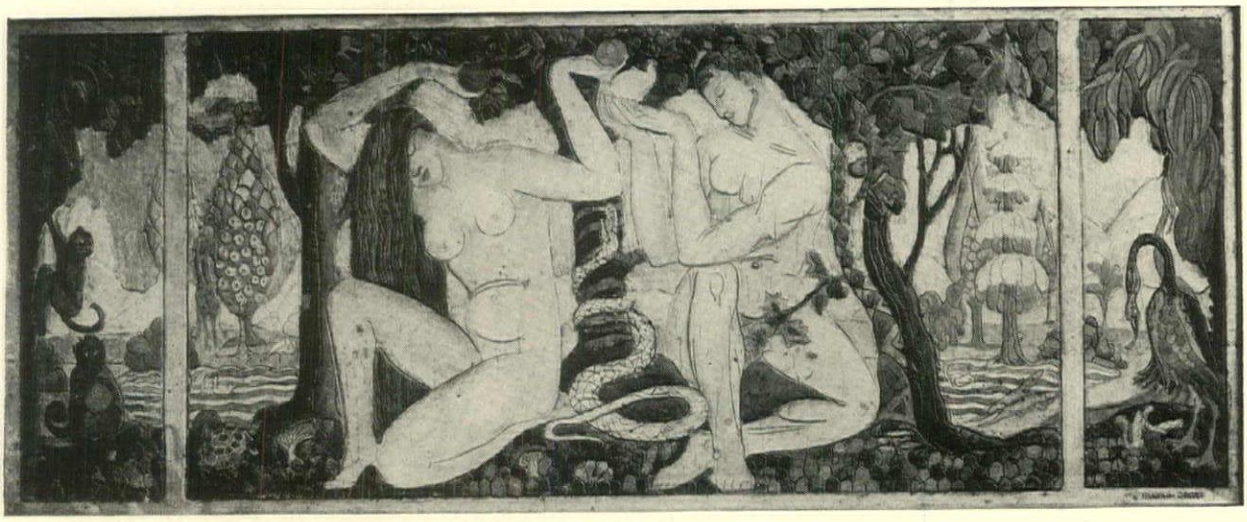


Photos by Fischer

WILLARD STRAIGHT HALL, CORNELL UNIVERSITY, ITHACA, N. Y.

DELANO & ALDRICH, ARCHITECTS

(Forty-third Annual Exhibition, The Architectural League of New York)

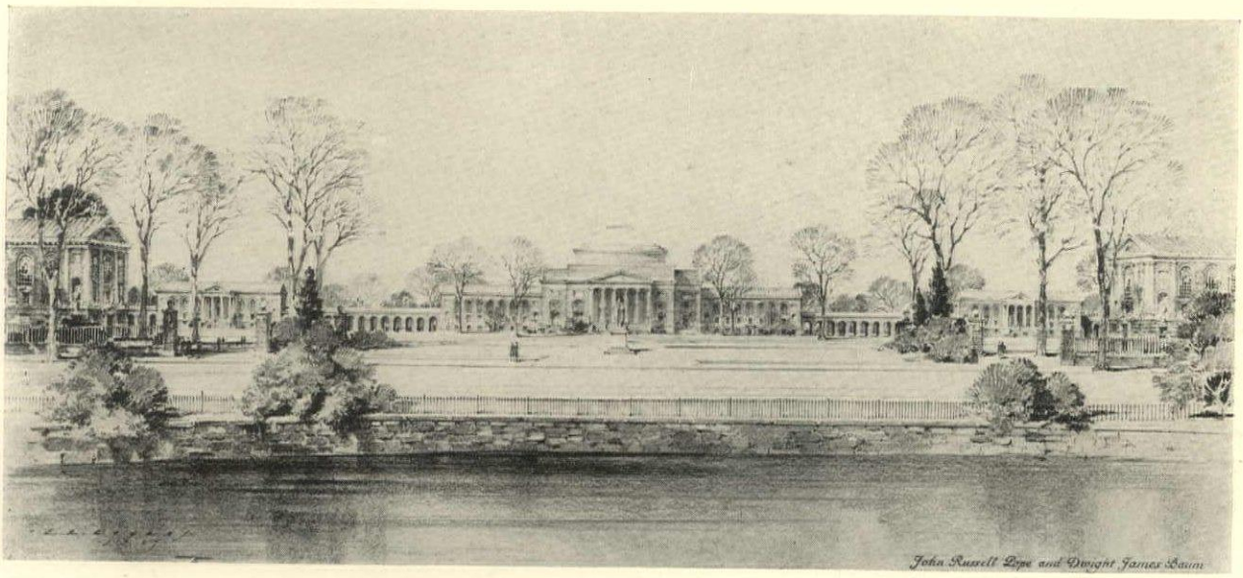


DECORATIVE GESSO PANEL—ADA RASARIO CECERE, PAINTER



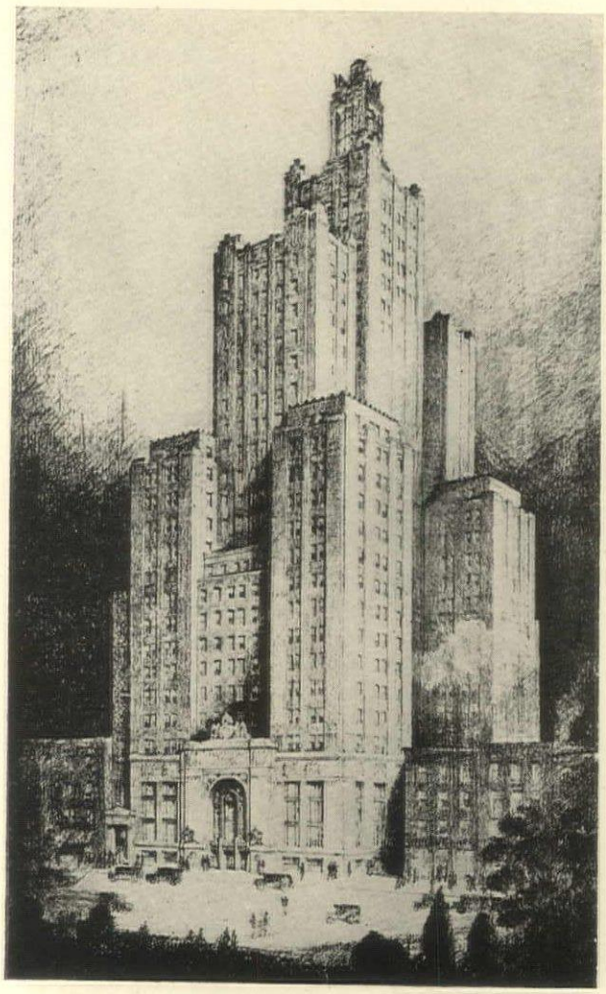
OVERMANTEL DECORATION—PAINTED BY CHARLES ALLAN WINTER

(Forty-third Annual Exhibition, The Architectural League of New York)



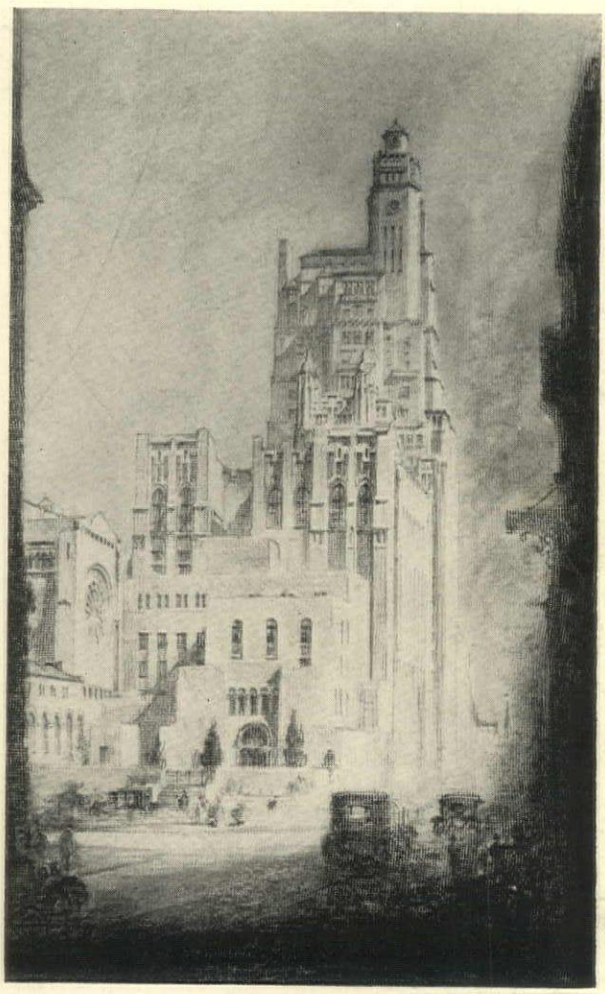
PROPOSED CAMPUS, HUNTER COLLEGE, NEW YORK

JOHN RUSSELL POPE AND DWIGHT JAMES BAUM, ASSOCIATED ARCHITECTS



INDUSTRIAL TRUST BUILDING, PROVIDENCE, R. I.

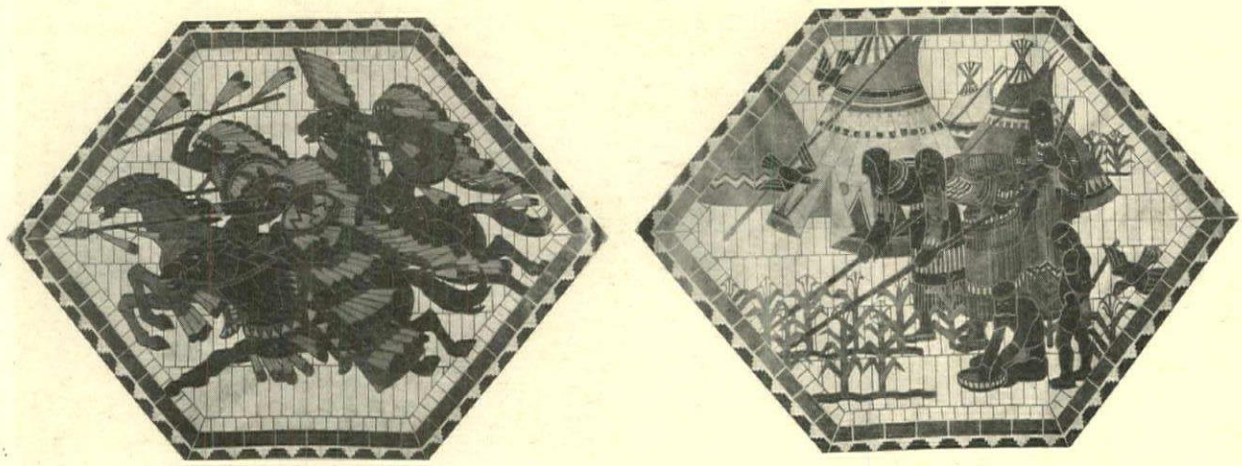
WALKER & GILLETTE, ARCHITECTS
GEO. F. HALL, ASSOCIATE



SKYLINE ON PARK AVENUE AND 50TH STREET, NEW YORK

FROM THE ORIGINAL DRAWING BY T. DE POSTELS

(Forty-third Annual Exhibition, The Architectural League of New York)



Photos by Peter A. Juley & Son

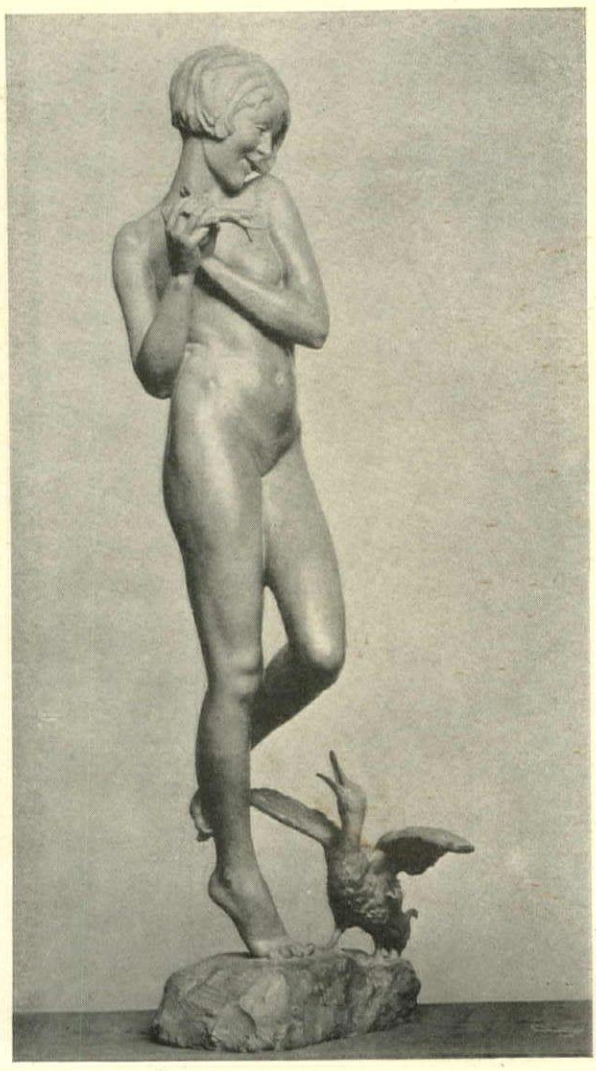
DECORATIONS ON CEILING OF SENATE CHAMBER, NEBRASKA STATE CAPITOL

HILDRETH MEIERE, PAINTER



FUNERARY STELE FOR THE TOMB OF A MAIDEN

ONORIO RUOTOLO, SCULPTOR



BRONZE STATUE, "SQUAWKIE BIRDS"

BONNIE MacLEARY, SCULPTOR

(Forty-third Annual Exhibition, The Architectural League of New York)



Photo by Weber

HOUSE OF MICHAEL CAMPAGNA, FIELDSTON, NEW YORK

DWIGHT JAMES BAUM, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York



Photo by Gottscho

THE BARBIZON, A CLUB RESIDENCE FOR WOMEN, NEW YORK

MURGATROYD & OGDEN, ARCHITECTS

Forty-third Annual Exhibition, The Architectural League of New York



Photo by Wallace

HOUSE OF M. L. COOKE, CHESTNUT HILL, PA.

WALTER T. KARCHER AND LIVINGSTON SMITH, ARCHITECTS

Forty-third Annual Exhibition, The Architectural League of New York



Photo by Wallace

HOUSE OF M. L. COOKE, CHESTNUT HILL, PA.

WALTER T. KARCHER AND LIVINGSTON SMITH, ARCHITECTS

Forty-third Annual Exhibition, The Architectural League of New York



HOUSE OF WILLIAM L. CLAUSE, SEWICKLEY, PA.

CARL A. ZIEGLER, ARCHITECT



Photos by Wallace

HOUSE OF THOMAS EVANS, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York



SCHUMANN SONS JEWELRY SHOP, NEW YORK

EDWARD L. HUBBELL AND CHARLES F. MINK, ARCHITECTS

PAINTED DECORATION BY RAMBUSCH

Forty-third Annual Exhibition, The Architectural League of New York



Photo by Duryea

HOUSE OF J. SEWARD JOHNSON, NEW BRUNSWICK, N. J.

THOMAS HARLAN ELLETT, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York



TRAVELERS INSURANCE COMPANY BUILDING, HARTFORD, CONN.

VOORHEES, GMELIN & WALKER, ARCHITECTS—CHESTER B. PRICE, DELINEATOR

Forty-third Annual Exhibition, The Architectural League of New York

EDITORIAL COMMENT

ONE of the greatest difficulties with which the progressive architect has to contend is that of convincing his clients that his ideas, although, perhaps, modern and consequently not to be identified with any particular one of the historic styles and periods, are logical and based on the fundamental principles of architectural design. This unfortunate state of affairs exists largely on account of the low standard of æsthetic taste and general lack of appreciation of things artistic on the part of the public. Never is the backing of our clients more necessary than at a time like this when we stand on the very threshold of a new era in art—an era in which we in this country look hopefully forward for the first time to the development of a distinctive American style of architectural and decorative design. In order that our efforts may not all be of no avail, it is necessary first to convince the general public that architecture is in its true sense an expression of the social, economic, intellectual and spiritual conditions of a people in materials at hand and methods that they stipulate. Such a result is largely accomplished by means of exhibitions of the best examples of modern architecture which give the public opportunity to study modern tendencies carefully and to appreciate better the fact that new ideas in design are not introduced merely for the sake of being different, but are logically developed to interpret more accurately the spirit peculiar to our times.

The annual exhibition of The Architectural League of New York, now on public view, is held primarily for the purpose of quickening public appreciation of architecture and the allied arts in this section of the country. When it is considered that the amount of building in New York alone during 1927 was reported to have been more than the combined total of seven other of the largest cities in the United States, it may be safe to say that a goodly proportion of the entire body of architects in this country is located in New York and its suburbs. For this very reason, although the exhibitions of the League are not closed to those anywhere in the country, these annual affairs have come to be considered as a barometer of progress in architecture and the allied arts in the entire East.

Recognizing the close relationship between architecture and the allied arts, and the need for collaboration between artists in these various groups, the League annually in its exhibition gives space to the exposition of the best examples of current work in sculpture, painting, landscape architecture and the crafts. Due to this fact, a visit to the exhibition tends better to convince the observer that a knowledge and understanding of the fundamental principles on which architectural composition is based are necessary to designers in the allied arts in order that they may produce thoroughly satisfactory results.

WE understand that a controversy exists in Chicago that may reach the law suit stage due to a practice common in that city and its suburbs. Briefly, the disagreement is due to a party seeking to buy a piece of property upon which to build a house falling into the hands of a real estate agent-builder who engages the services of an architect (?) to make preliminary sketches as an aid toward selling the land and securing a contract for building. The prospective buyer was assured that if he was not satisfied and did not buy the property, he would be under no financial obligation since the sketches could be used to show to future prospective clients. This view of the situation was apparently not shared by the architect, for after the prospect had concluded not to purchase the property he received a bill from the architect for services rendered to the extent of $800. The bill is now being contested by the owner. We do not know how extensive this practice is throughout the country but wherever it exists it forcefully indicates that the public is in dire need of education in how to proceed in building. It is difficult to realize that persons otherwise capable of doing business err to the extent of permitting a builder-broker to engage the services of an architect for them. We do not have to go far to find examples of entire industries that have permitted competitors to step in and virtually take business "right from under their noses." Like a fire, the situation is easy to control at the beginning, but the longer it exists the more difficult it is to counteract. Conditions such as that outlined above can only be corrected by effort on the part of the architectural profession to educate the public with respect to the services rendered by architects which enables owners to obtain the most for their money. The longer unhealthy conditions that work to the disadvantage of not only individual architects but to the profession as a whole are permitted to exist, the more difficult will it be to eradicate them. They are not only unfortunate in themselves but breeders of other practices that only aggravate the predicament.

THE ARCHITECTURAL LEAGUE AWARDS

THE forty-third annual exhibition of The Architectural League of New York was formally opened with dignified and appropriate ceremonies on Thursday night, February 2nd, with members and their guests only in attendance. Following the customary procession of officers of the League, past presidents and medallists, all in their colored robes, and an address by President Kenneth M. Murchison, medals, mentions and prizes were awarded. Mr. Murchison emphasized the national scope of the League exhibitions and its work by pointing out the wide geographical location of subjects and architects represented. The list of awards follows:

MEDAL OF HONOR IN ARCHITECTURE

Paul P. Cret, for Detroit Museum of Arts. (This building is illustrated on the cover and on page 173 of this issue.)

MEDAL OF HONOR IN DECORATIVE PAINTING

Hildreth Meiere, for Decorations, Nebraska State Capitol. (Illustrated on page 154.)

MEDAL OF HONOR FOR DESIGN AND CRAFTSMANSHIP IN NATIVE INDUSTRIAL ART

Edw. F. Caldwell & Co., for Grilles, Font and Lighting Fixtures.

SILVER MEDAL IN ARCHITECTURE FOR GENERAL WORK

Reginald Johnson, for Biltmore Hotel, Santa Barbara, Calif.

FIRST MENTION FOR GENERAL WORK

Aymar Embury, 11, for Restoration of West College, Princeton University.

SECOND MENTION FOR GENERAL WORK

Howard Greenley, for house of Edson Bradley, Newport, R. I.

SILVER MEDAL IN ARCHITECTURE FOR INTIMATE WORK

Thomas Harlan Ellett, for house of J. Seward Johnson, New Brunswick, N. J. (Illustrated on frontispiece and pages 145 and 167.)

FIRST MENTION FOR INTIMATE WORK

Frank J. Forster, for house of E. C. Duble, Forest Hills, N. Y. (Illustrated on page 143.)

SECOND MENTION FOR INTIMATE WORK

Wm. Lawrence Bottomley, for house of Kenneth Van Riper, Palm Beach, Fla.

AVERY PRIZE

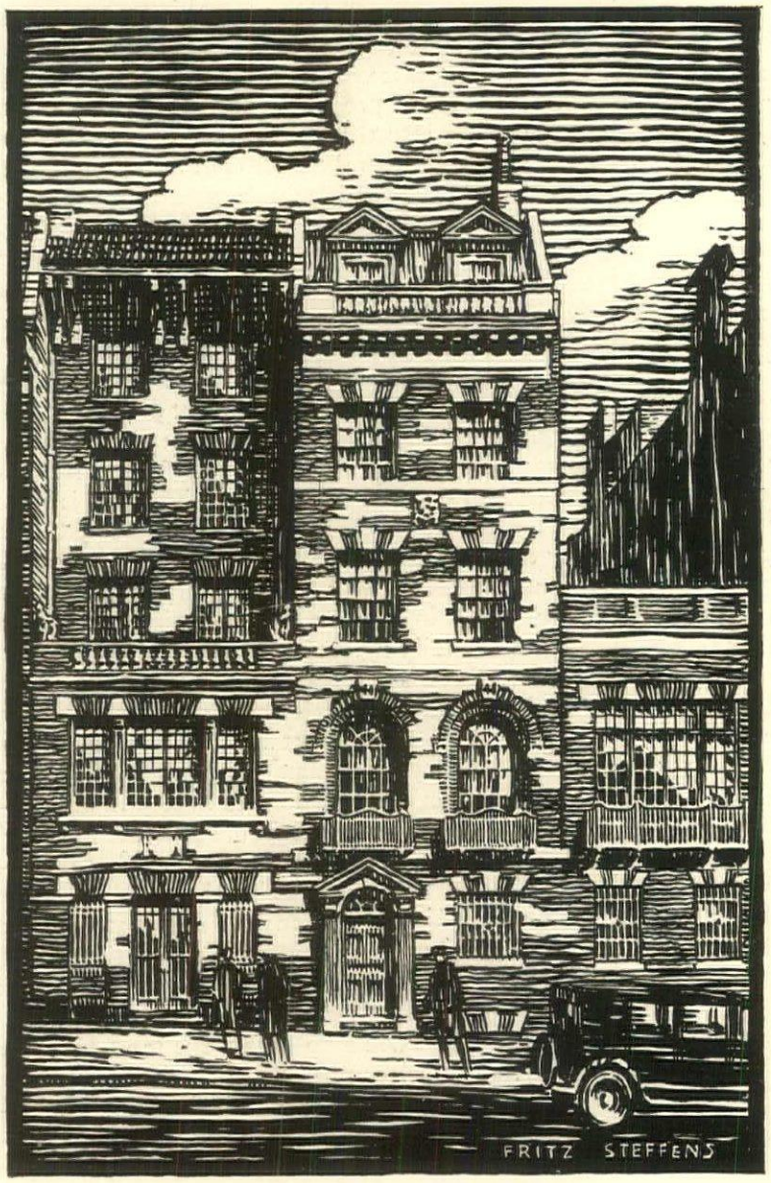
Augusta L. Pointer, for Study for Fountain.

BIRCH BURDETTE LONG MEMORIAL PRIZE FOR RENDERING

Horace Raymond Bishop, for Water Color Perspective, Proposed Art Institute, Pasadena, Calif.; Clarence S. Stein, architect.

MICHAEL FRIEDSAM MEDAL

Frederic W. Goudy.



CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK

EWING & ALLEN, ARCHITECTS



SCHOOL AT ADDISON, N. Y.—PALMER ROGERS, ARCHITECT
FROM THE ORIGINAL RENDERING BY SCHELL LEWIS



Photo by Rittase

MAIN ELEVATION, DETROIT INSTITUTE OF ARTS, DETROIT, MICH.
PAUL P. CRET AND ZANTZINGER, BORIE & MEDARY, ASSOCIATED ARCHITECTS
Forty-third Annual Exhibition, The Architectural League of New York



Photo by Dreyer

MEDICAL BUILDING, NEW YORK

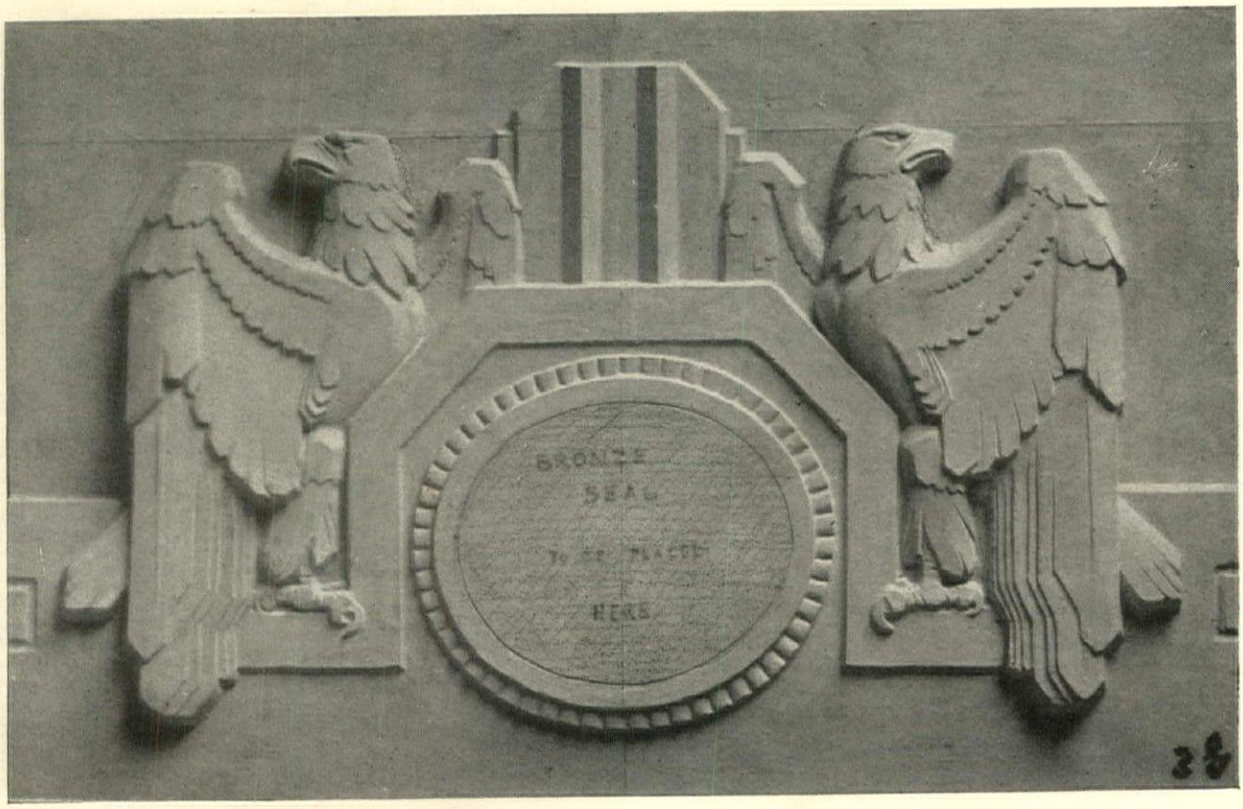
ARTHUR LOOMIS HARMON AND THOMAS S. McLAUGHLIN, ARCHITECTS



Photo by Nyholm

GRAYBAR BUILDING, NEW YORK, AN EXAMPLE OF SETBACK ARCHITECTURE

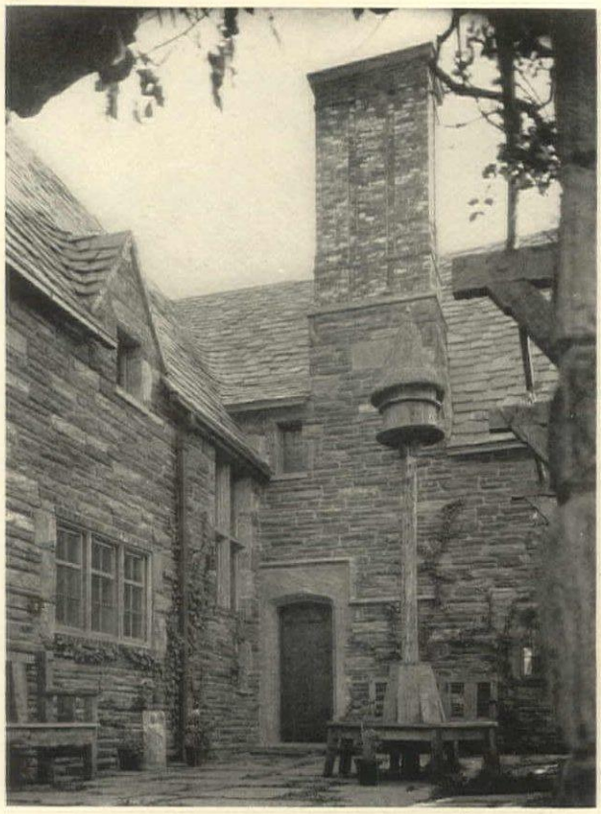
SLOAN & ROBERTSON, ARCHITECTS



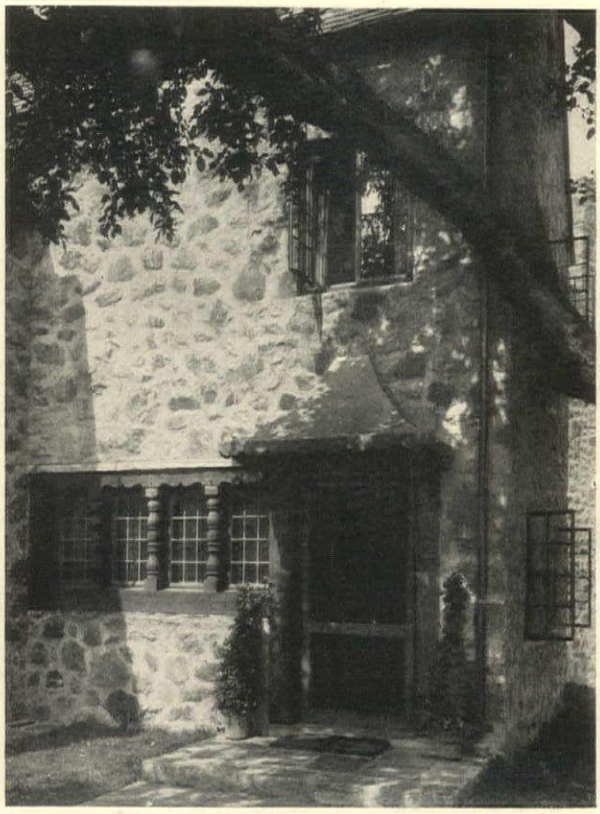
SCALE MODEL, ORNAMENT FOR NATIONAL CITY BANK, NEW YORK—WALKER & GILLETTE, ARCHITECTS

ULRIC H. ELLERHUSEN, SCULPTOR

Forty-third Annual Exhibition, The Architectural League of New York



HOUSE OF M. L. COOKE, CHESTNUT HILL, PA.
WALTER T. KARCHER AND LIVINGSTON SMITH, ARCHITECTS



HOUSE OF WILLIAM H. WHEELOCK, MT. KISCO, N. Y.
BENJAMIN W. MORRIS, ARCHITECT



Photo by Gilpin

DETAIL, POLO CLUB, DENVER, COL.
W. E. & A. A. FISHER, ARCHITECTS

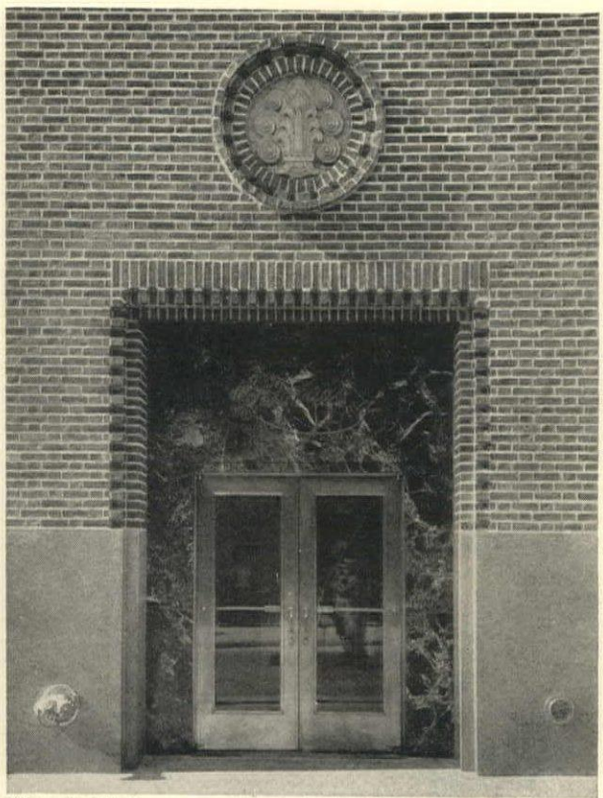
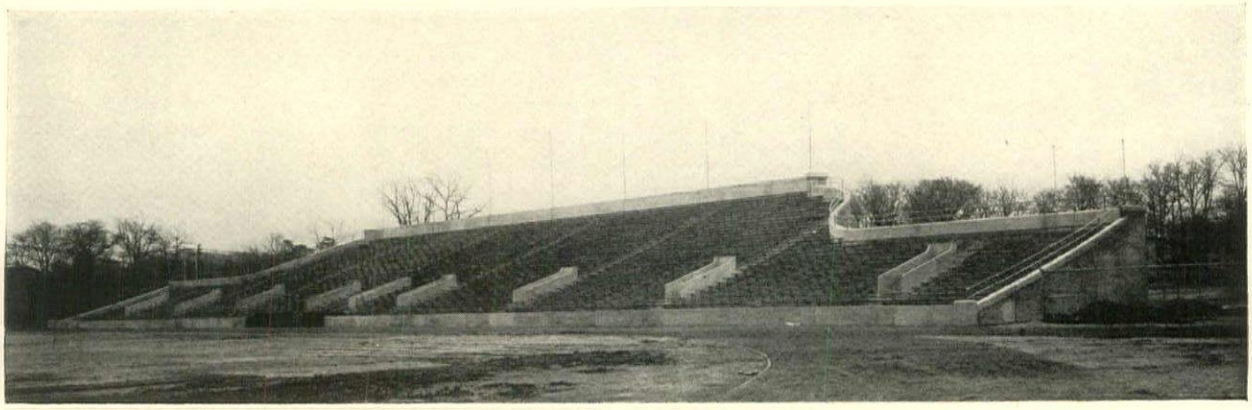
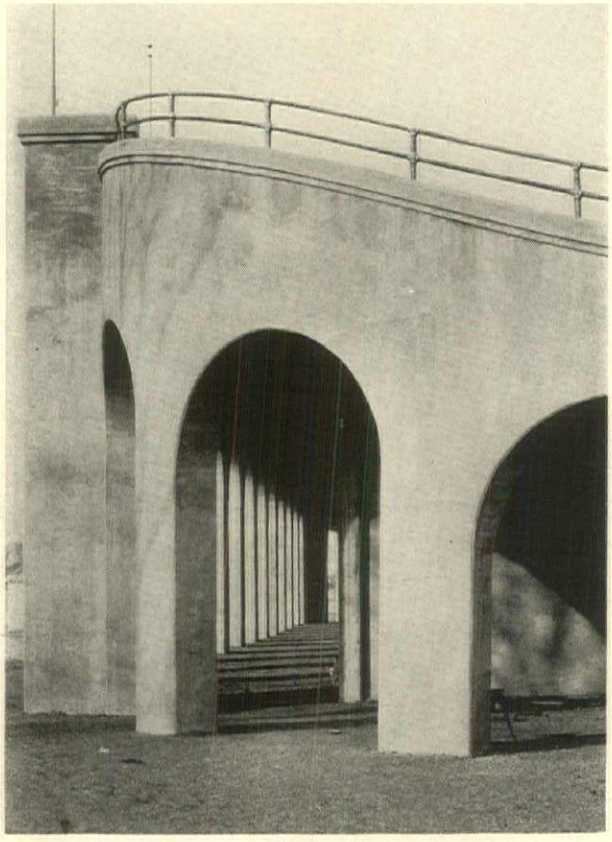


Photo by Fischer

ENTRANCE, PINAUD BUILDING, NEW YORK
BUCHMAN & KAHN, ARCHITECTS

Forty-third Annual Exhibition, The Architectural League of New York

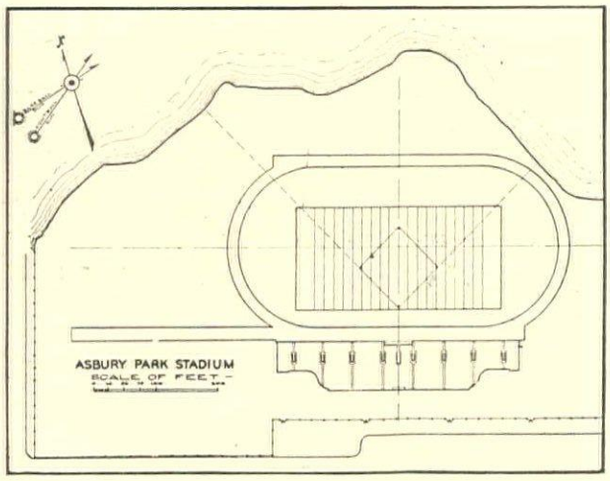




ASBURY PARK STADIUM, ASBURY PARK, N. J.

E. A. AREND, ARCHITECT—GAVIN HADDEN, ENGINEER, ASSOCIATES

(Forty-third Annual Exhibition, The Architectural League of New York)





INTERIOR ARCHITECTURE

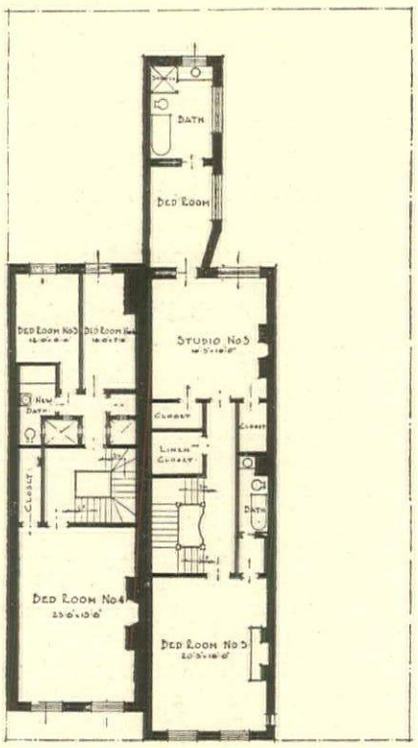
NEW CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK

THE Architectural League of New York was organized with eighteen members, February 18, 1881, reorganized January 18, 1886, and incorporated with one hundred and sixty-six members November 2, 1888. Its purpose is to quicken and encourage the development of the art of architecture, the arts and crafts allied thereto and to unite in fellowship the practitioners of these arts and crafts, to the end that ever-improving leadership may be developed for the nation's service. It recognizes the essential alliance of the decorative arts by providing that its president and its five vice-presidents shall be, respectively, an architect, a mural painter, a sculptor, a landscape architect, a craftsman and an architect. The regular membership of the League is wholly professional, but there is a special non-professional class known as sustaining members. In 1892, on the completion of the building of the American Fine Arts Society, the League obtained permanent quarters in that building, where it maintained club rooms for the use of members. Its annual exhibitions have been held in the galleries of the same building. The regular work of the League falls naturally into two divisions, professional and public. Its professional work is carried on through the meetings of the League and the work of its various committees, while its public work embraces all that is concerned with the general public, and chiefly centers in its exhibitions. These have been held annually

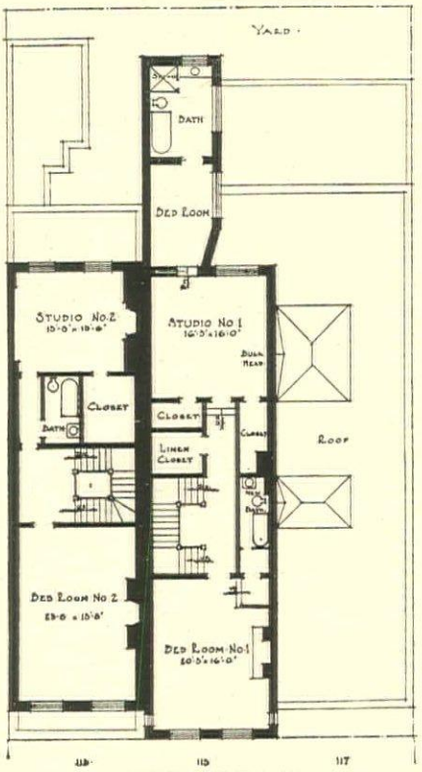


LIBRARY, NEW CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK

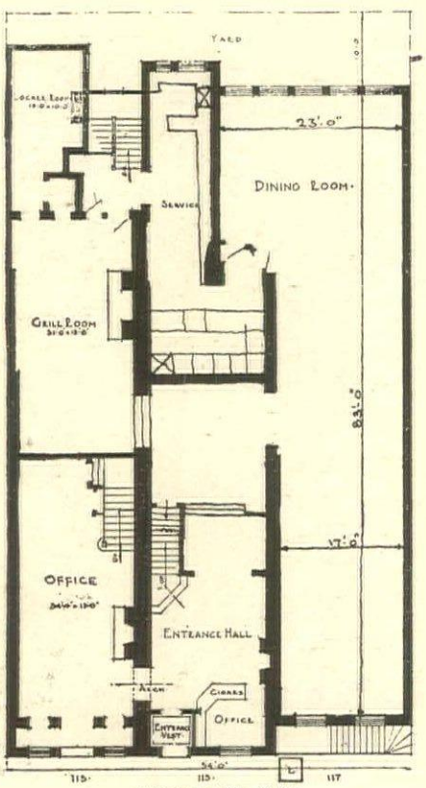
EWING & ALLEN, ARCHITECTS



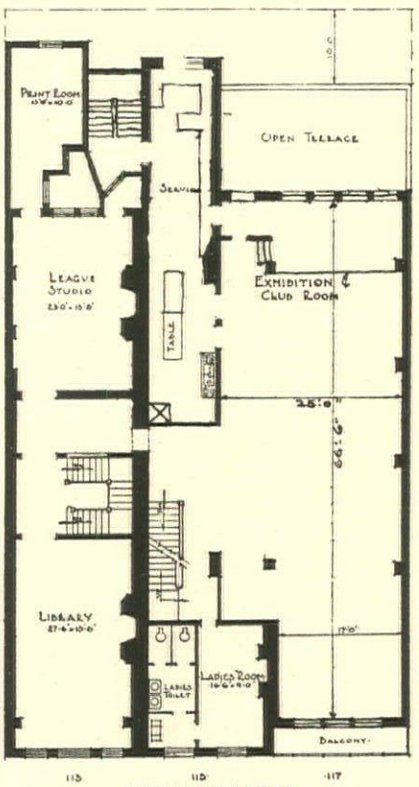
THIRD FLOOR PLAN



FOURTH FLOOR PLAN



GROUND FLOOR PLAN



SECOND FLOOR PLAN

NEW CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK

EWING & ALLEN, ARCHITECTS



EXHIBITION AND CLUB ROOM OF THE ARCHITECTURAL LEAGUE OF NEW YORK, SHOWING THE PLATFORM. IN THIS ROOM IT IS INTENDED TO HOLD WEEKLY EXHIBITIONS OF THE WORK OF ARCHITECTS, PAINTERS, SCULPTORS AND CRAFTSMEN

EWING & ALLEN, ARCHITECTS

since 1886 and they now form an important feature in the art exhibitions in New York each season.

The long-standing ambition of its members for more adequate and convenient quarters has finally been realized in the new clubhouse which was formally opened on December 31 last. Three houses were leased on East Fortieth Street, adjoining the Architects' Building at 101 Park Avenue,—residences in the old-time fashionable Murray Hill section of the city,—and these have been altered so that in plan the building as it now stands capably conforms to the varied purposes of the League. The ground floor plan shows a convenient club layout, with offices adjoining the entrance, a hall and the rest of the space divided into dining and service rooms. On the second floor is a large club room and exhibition gallery, twenty-five by sixty-eight feet, with a high ceiling. This room will be used for meetings, entertainments and luncheon and dinner meetings of allied societies. It is the intention to show in the gallery a series of weekly exhibitions of work of architects, painters, sculptors and craftsmen, and in this way the artistic and educational activities of the League will be developed and fostered along broader and more important lines than ever before. The working studio of the League is also located on the second floor, together with the library and ladies' room. On the upper floors, there are eleven bedrooms and four studios to rent to members, a certain number of which will be reserved for out-of-town members and for transient purposes.

Luncheon is served for members and their guests in the grill or main dining room every day. This service is being very generally taken advantage of and any day one may be sure of meeting many of his friends, fellow workers in architecture and the allied arts, and the environment is conducive to good fellowship and further tends to emphasize the co-operative spirit for which the League stands. The informal quality of the architectural treatment throughout the entire building suggests friendliness and cordiality amidst surroundings that are expressive of the finest ideals of American artists. Thereby does the new clubhouse of The Architectural League stimulate sociability and develop a closer alliance between professional men whose efforts are centered in the progress of allied arts. The architectural treatment of the grill room,



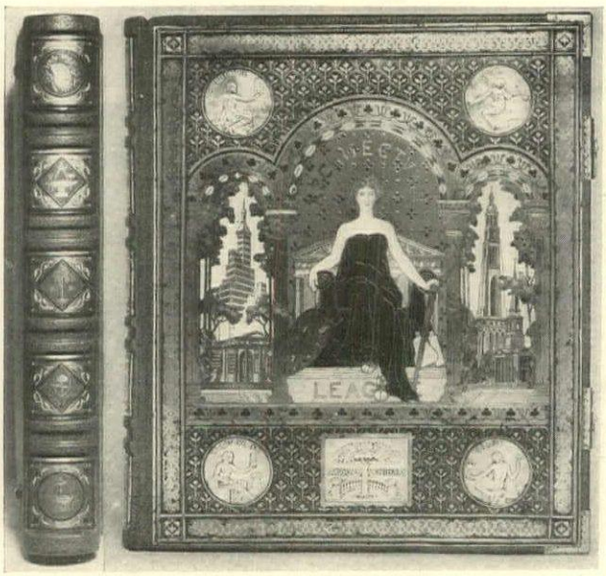
MAIN DINING ROOM, NEW CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK, WHERE LUNCHEON IS DAILY SERVED TO MEMBERS AND THEIR GUESTS

EWING & ALLEN, ARCHITECTS



ONE END OF EXHIBITION AND CLUB ROOM, NEW CLUBHOUSE OF THE ARCHITECTURAL LEAGUE OF NEW YORK

EWING & ALLEN, ARCHITECTS



GUEST BOOK OF THE ARCHITECTURAL LEAGUE OF NEW YORK, PRESENTED TO THE LEAGUE AT THE OPENING OF ITS NEW CLUBHOUSE BY EDW. F. CALDWELL & COMPANY

as may be judged by the photograph reproduced on a preceding page, is in a somewhat crude and unfinished state. It is the intention of the League at its regular monthly studio evening, February 16th, to hold a competition for a decorative scheme for this room. To instill greater interest and enthusiasm of the members in this competition, a prize of a twenty-five dollar meal ticket on the League restaurant is offered. The illustration below, the original photograph of which is hung in the League exhibition this year, may serve as an inspiration to those who may strive for the prize. At the left a photograph of the League guest book is reproduced. The book was presented at the opening ceremonies of the new clubhouse by V. F. Von Lossberg for Edw. F. Caldwell & Company and was accepted for the League by past president Alexander B. Trowbridge. The leather binding is handsomely decorated in enamel colors.

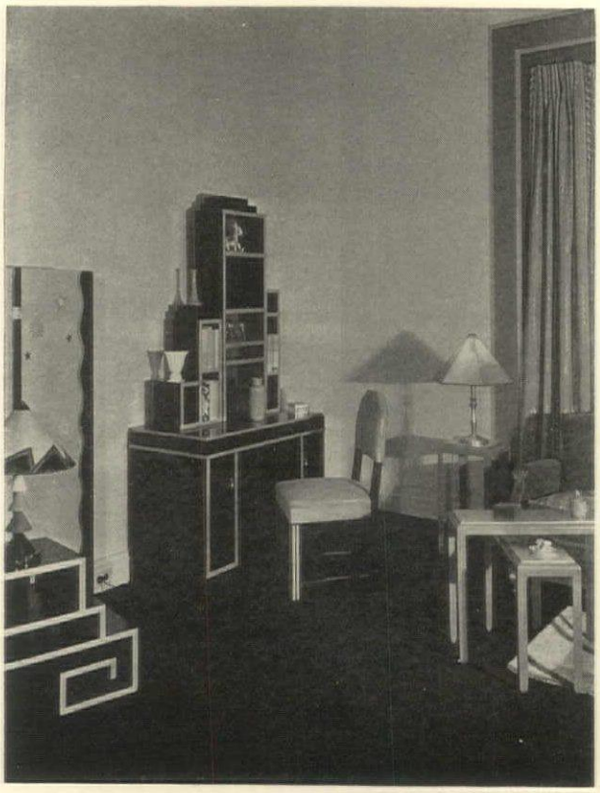
All the photographs of the new clubhouse of The Architectural League of New York, reproduced on the preceding pages, were made by John Wallace Gillies, Inc.

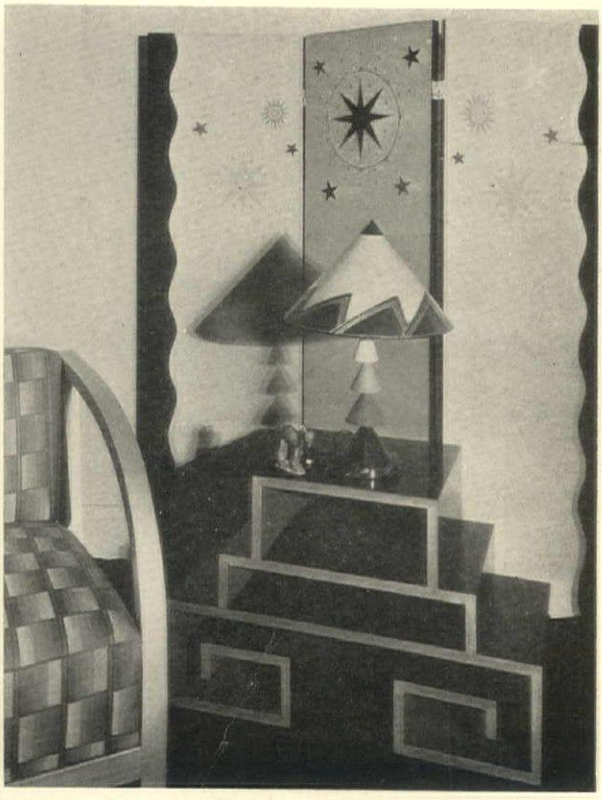


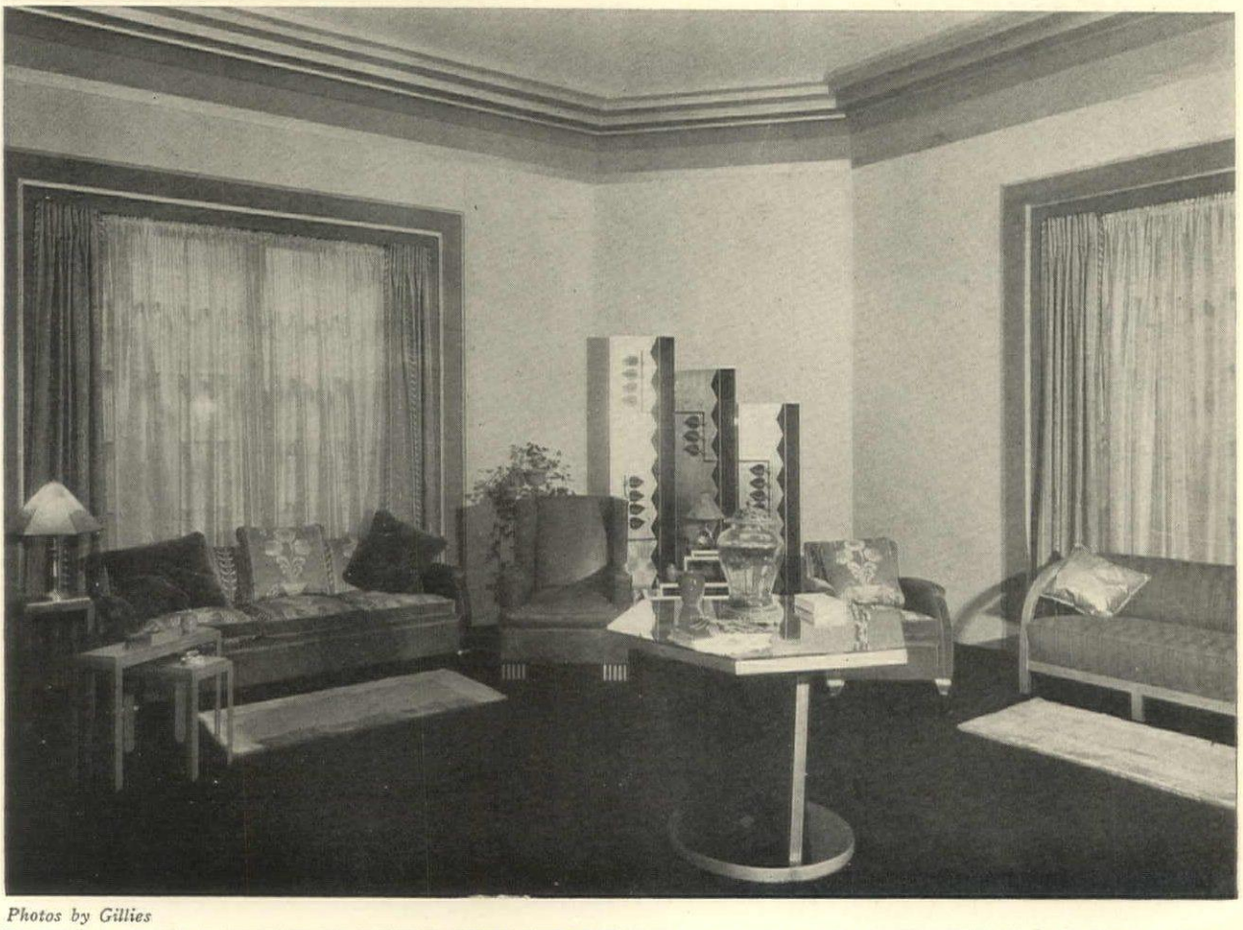
Photo by Quaker

RESTAURANT FOR VAN TASSEL, INC., PHILADELPHIA, PA.

JOHN C. WESTERVELT, ARCHITECT







Photos by Gillies

DETAILS FROM A GROUP OF ROOMS NOW BEING EXHIBITED BY L. BAMBERGER & CO., NEWARK, N. J.



Photo by Gillies

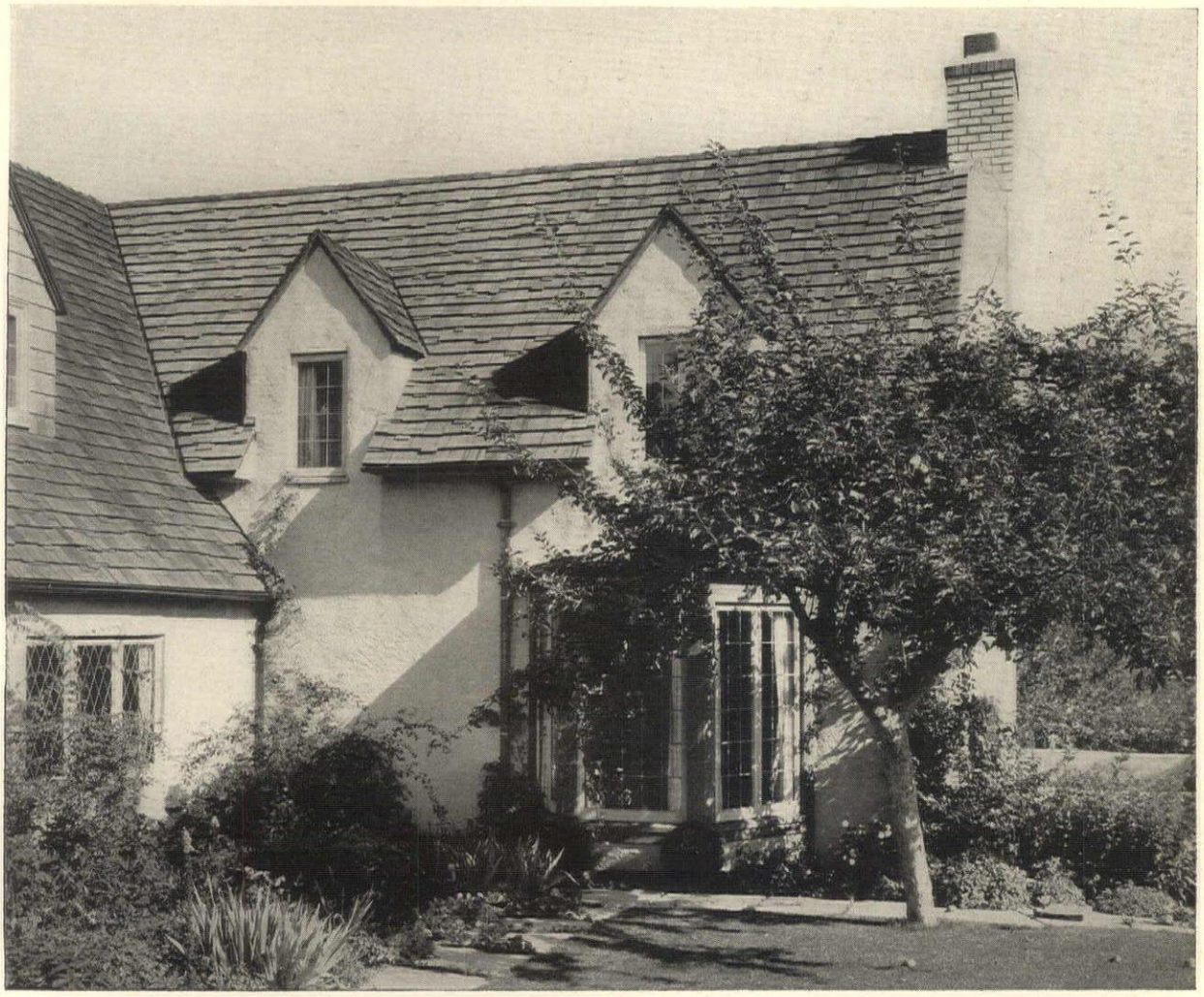
A CORNER OF ONE OF THE ROOMS NOW BEING EXHIBITED BY L. BAMBERGER & CO., NEWARK, N. J.

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A.I.A.

IN its report designating honor awards for architectural designs of various types of buildings in Seattle, Wash., the jury commenting on the gratifying progress in the city's development, remarks: "This jury wonders whether all this fine work, commercial, municipal and domestic, is being done with some co-ordinated effort to tie all these new buildings together in a scheme which, when completed, will take the best advantage of the extraordinary beauty of the natural setting of the city, clustered, as it is, among its hills, lakes and the Sound. Seattle has a natural setting for a future city of great beauty, and we hope that its people are looking forward to that attainment.

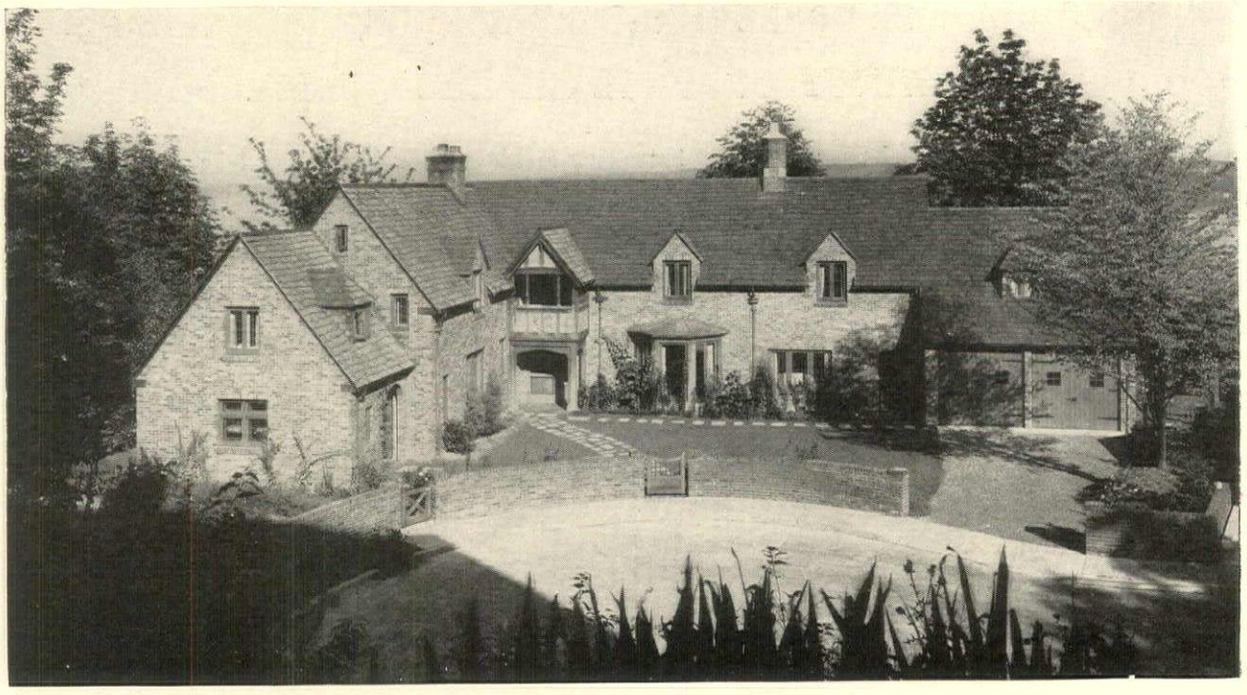
"With a clean-cut, straightforward and beautiful plan as a basis to direct and influence future operations, the importance of reputable and competent architectural advice should be stressed in the design of all buildings, large and small, and, if possible to have the designs for all important structures, monuments, and certainly all buildings of a public nature, passed upon and approved by an architectural commission, as is now done in every large city in Europe. Our buildings now have to measure up to an established standard of structural strength, hygiene and public welfare. Why not to a standard of beauty?"

The jury, which consisted of Morris W. Whitehouse, Herman Brookman and Earl Dugan, expressed its regrets that in three types of work so closely allied to modern life, and so vitally important in the development of a city, namely, churches, factories and automobile service stations, no buildings were found worthy of an award.



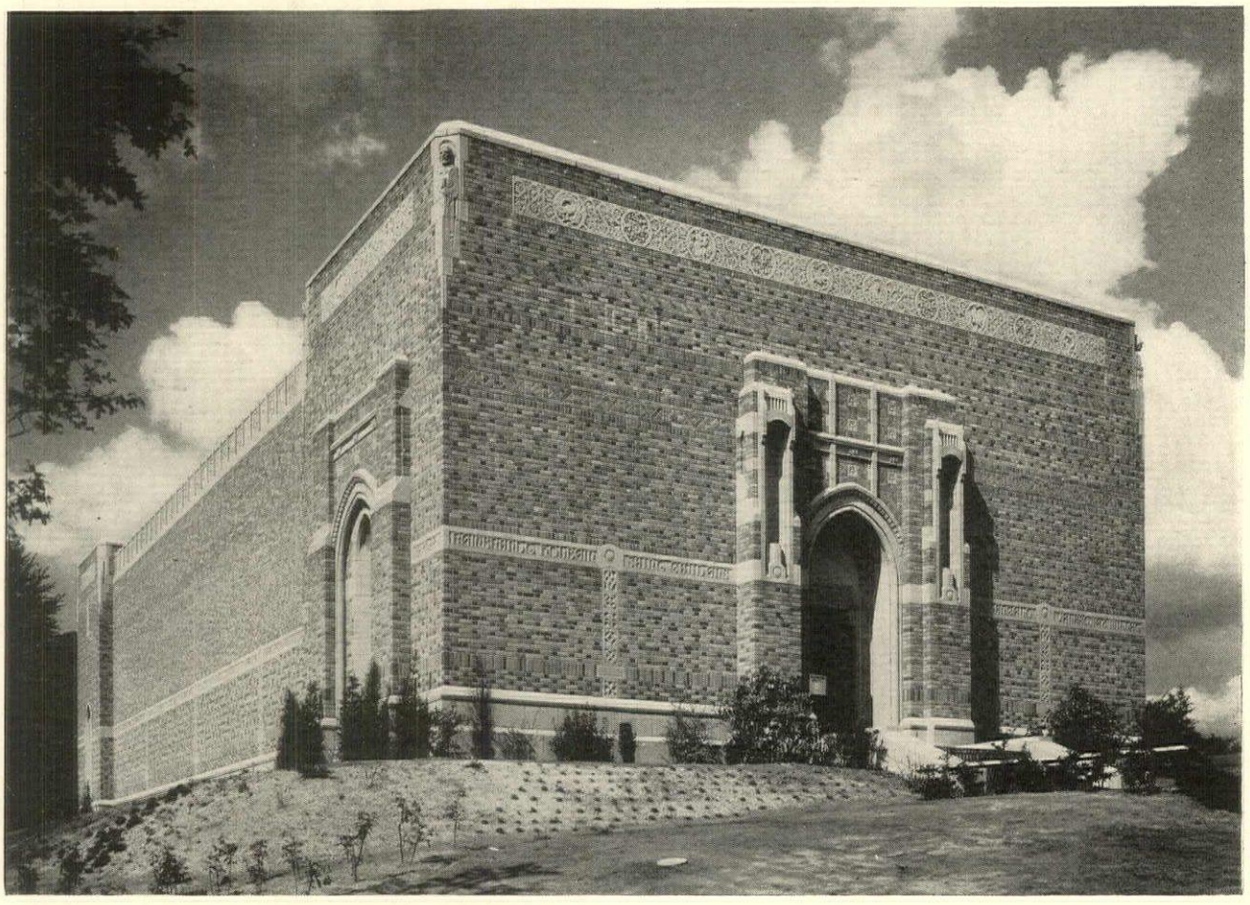
HONOR AWARD FOR DWELLINGS OF FIVE TO TEN ROOMS

HOUSE OF ARTHUR L. LOVELESS—ARTHUR L. LOVELESS, ARCHITECT



HONOR AWARD FOR DWELLINGS OF MORE THAN TEN ROOMS

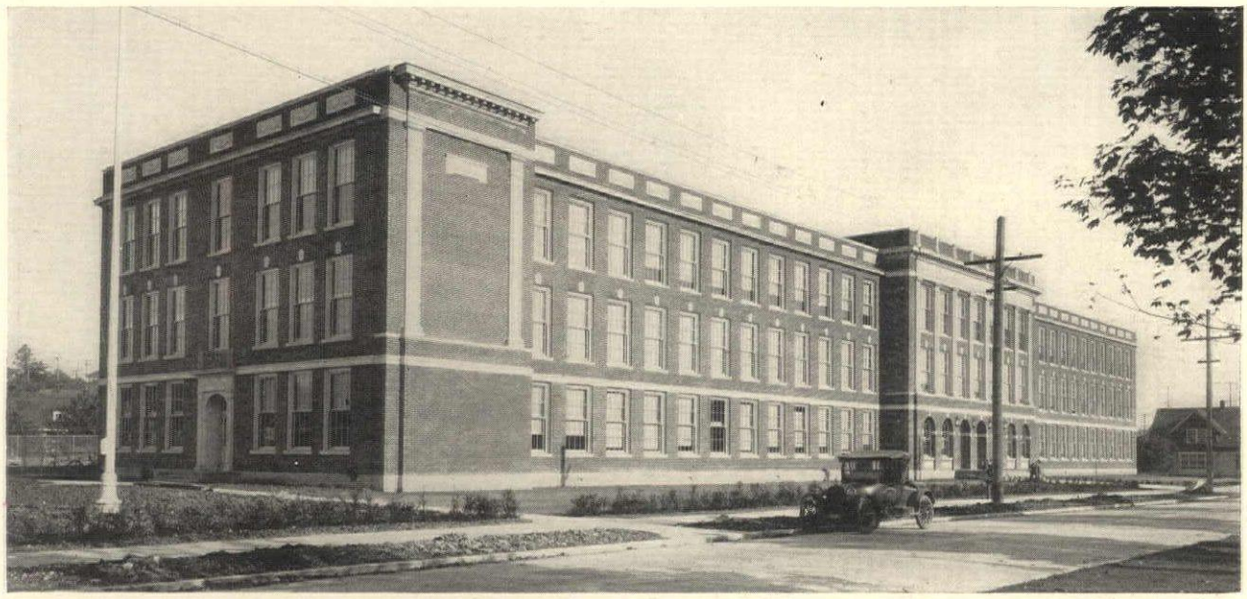
HOUSE OF DARRAH CORBET—ARTHUR L. LOVELESS, ARCHITECT



HONOR AWARD FOR LIBRARIES, MUSEUMS, ETC.

HENRY ART GALLERY, UNIVERSITY OF WASHINGTON—BEBB & GOULD, ARCHITECTS

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A. I. A.



HONOR AWARD FOR GRADE SCHOOLS

JOHN MARSHALL SCHOOL—F. A. NARAMORE, ARCHITECT



HONOR AWARD FOR HOTELS OVER TWO STORIES IN HEIGHT

OLYMPIC HOTEL—GEO. B. POST & SONS, ARCHITECTS

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A. I. A.



HONOR AWARD FOR MERCANTILE BUILDINGS

OFFICE OF ARTHUR L. LOVELESS—ARTHUR L. LOVELESS, ARCHITECT



HONOR AWARD FOR CLUB BUILDINGS

ZETA PSI FRATERNITY HOUSE—ARTHUR L. LOVELESS, ARCHITECT

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A. I. A.



HONOR AWARD FOR DWELLINGS OF MORE THAN TEN ROOMS

HOUSE OF THOMAS STIMSON—CHARLES A. PLATT, ARCHITECT



HONOR AWARD FOR APARTMENTS UNDER TWO STORIES IN HEIGHT

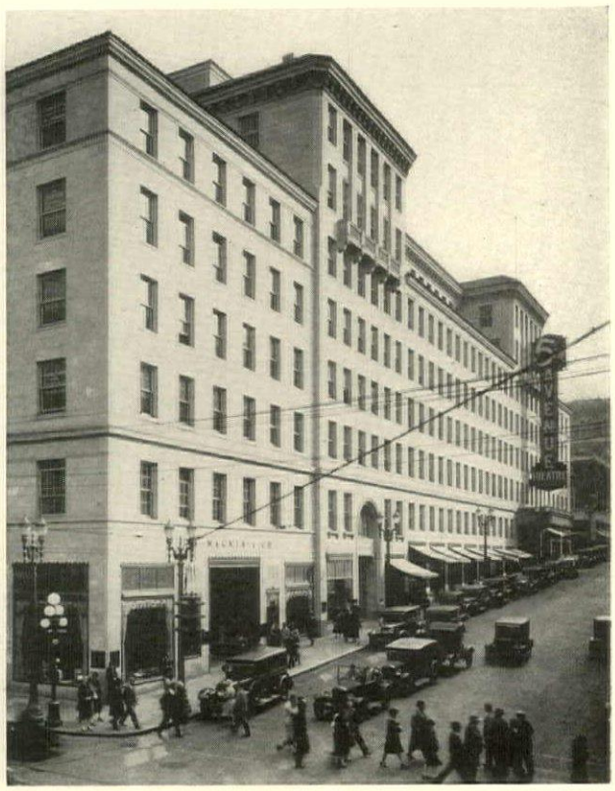
SHOREMONT APARTMENTS—WILLIAM J. BAIN, ARCHITECT

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A. I. A.



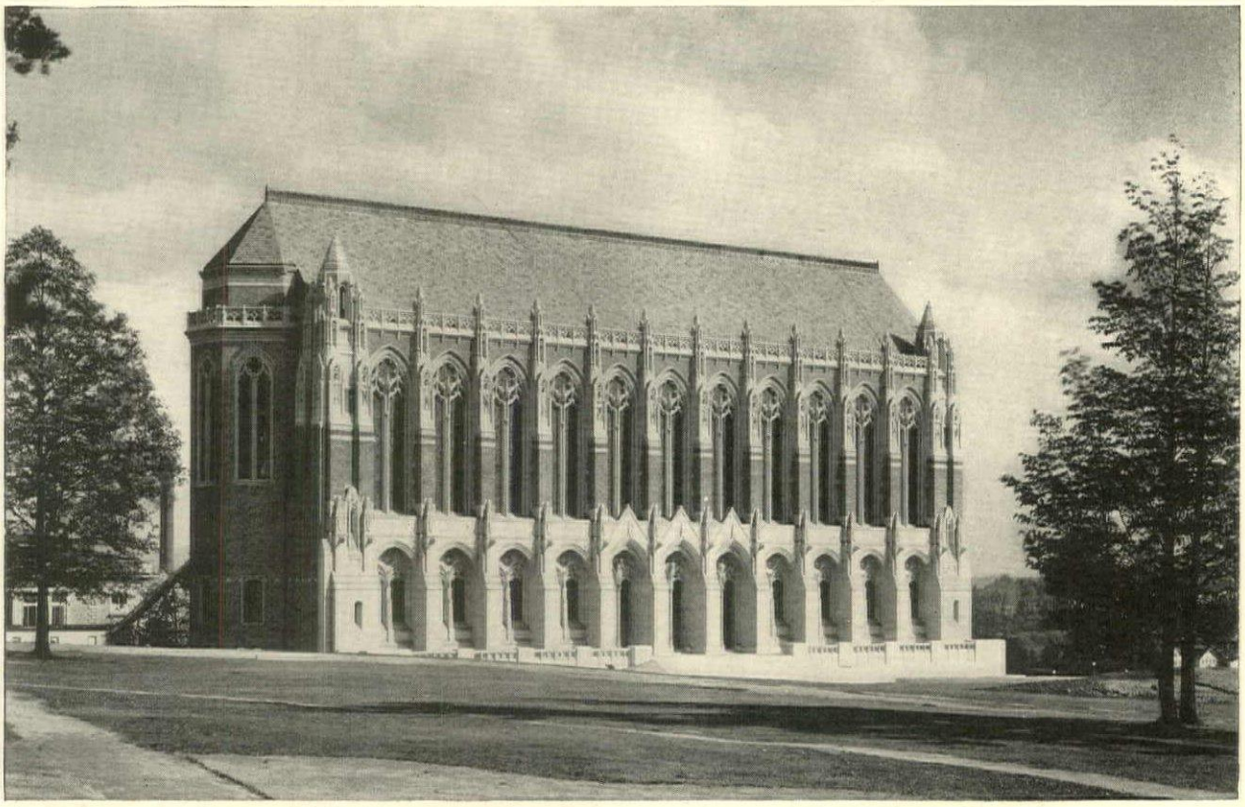
HONOR AWARD FOR DWELLINGS OF FIVE TO TEN ROOMS

HOUSE OF JOSEPH L. CARMAN, JR.—WILLIAM J. BAIN, ARCHITECT



HIGHEST HONOR AWARD FOR MERCANTILE BUILDINGS

SKINNER BUILDING—ROBERT C. REAMER, ARCHITECT



HONOR AWARD FOR LIBRARIES, MUSEUMS, ETC.

LIBRARY, UNIVERSITY OF WASHINGTON—BEBB & GOULD, ARCHITECTS

SEATTLE HONOR AWARDS, WASHINGTON STATE CHAPTER, A. I. A.

ENGINEERING AND CONSTRUCTION

THE SIXTH, SEVENTH AND NINTH STREET BRIDGES, PITTSBURGH, PA.

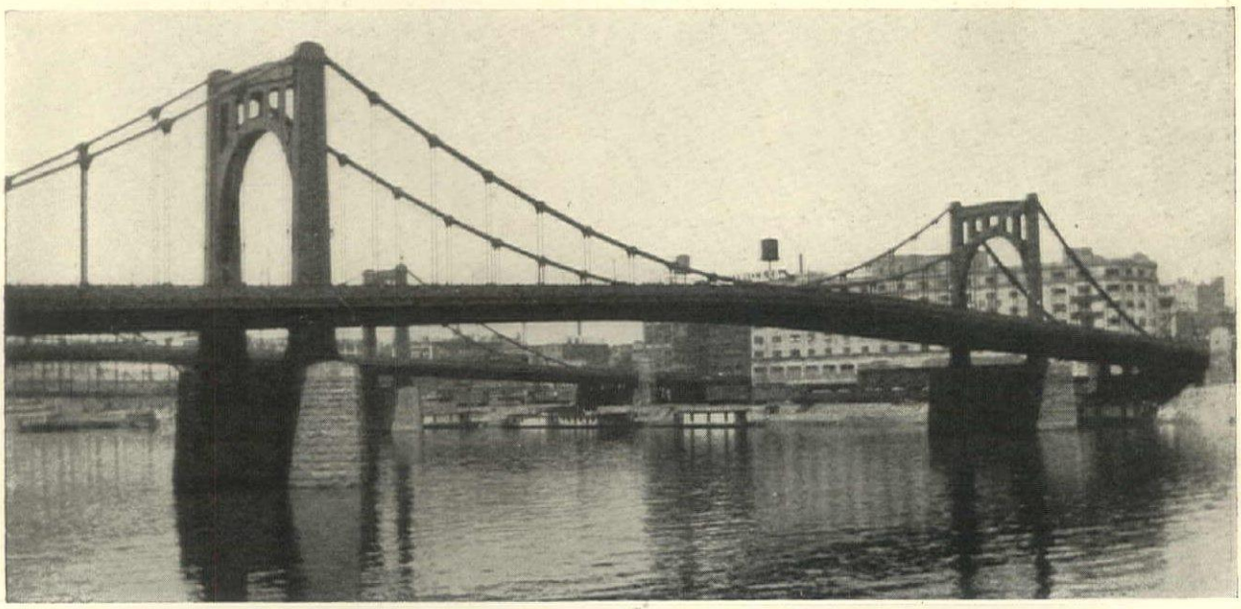
By STANLEY L. ROUSH, A. I. A.

THE bridge, as an accomplishment of man's handiwork, is one of the most dramatic things of life and has, from the earliest times, stirred his imagination and constructive ability. When we see the highway leave its natural bed and soar through the air on thin and delicate construction, or on sturdy massive arches, and when we look over the railing into the dark flowing water, or other ground below, there is a universal emotional reaction to this human accomplishment. Artists and writers for centuries have appreciated this and expressed its qualities to us in picture and in verse. It is the reaction of the human mind to something vastly beyond him in size, but brought about by the power of his knowledge and constructive ability, that has given them such an appeal. We have, on this psychological fact, a firm foundation for what should be, wherever possible, a work of art.

During the last two decades, there has been apparent in the United States an endeavor on the part of engineers, architects and governmental authorities to improve the artistic design of bridges. This movement started mainly from the formation of government, state and municipal art commissions, whose duty it was to pass on the artistic merit of such structures, and as bridges, more than any other, influence the landscape or transform the general character of a city, these newly formed art commissions immediately demanded that they be made more beautiful. Architects were, therefore, employed, as well as engineers, and today we are beginning to see the results of this collaboration in such structures as the New York river bridges, the Camden Bridge in Philadelphia, our own river and highway bridges in Pittsburgh and Allegheny County, and many others.

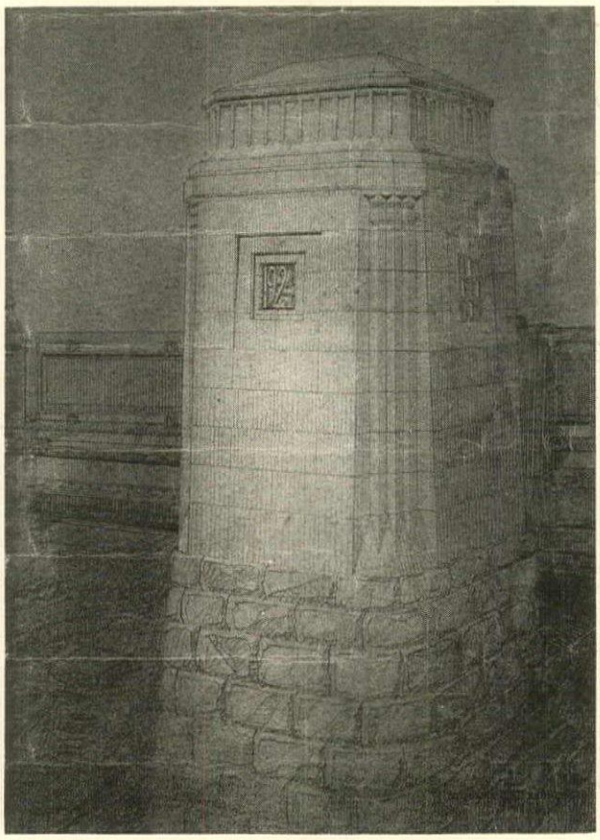
We must realize that it is not always possible to achieve an artistic bridge, even though everyone connected with its erection desired it and ample funds were available for its construction.

Owing to mountainous topography, there are probably more bridges per square mile of area in Allegheny County, Pennsylvania, than in any other part of the world. There are four hundred and



GENERAL VIEW OF NINTH STREET BRIDGE, PITTSBURGH, PA., AS COMPLETED

STANLEY L. ROUSH, ARCHITECT



STUDY OF UTILITY PYLONS, SIXTH, SEVENTH AND NINTH STREET BRIDGES. THE PYLONS AS BUILT HAVE BEEN BUT SLIGHTLY CHANGED IN DETAIL

thirty-three structures and more are being built.

On account of this varied condition of site and the restrictions imposed by government, state and municipal commissions, to which must be added the corporate interests affected, and the amount of funds available or reasonably advisable for certain locations, it is impossible to achieve an artistic result for the majority of these structures. We have bridges where the natural conditions alone have developed an artistic structure and others where only by strenuous collaboration between the architects and engineers could a reasonable success be secured.

A great factor in the success or failure of bridge design is in the first inception of the project, and the architect must be consulted at the very beginning, before any of the factors such as location, grades, piers, clearances and cost are determined. Very fine bridges have been erected where the natural advantages of the site, properly utilized, created a result which could not be achieved with the expenditure of any amount of money on artificial construction, however costly of material or embellishment.

The appeal to the layman and the thrill to the artist in the successful bridge design is largely psychic and consists of a peculiar mental reaction to the *mechanics of the problem*, as balanced by the *esthetic rule of scale*.

Of what interest is the typical cantilever or simple span railroad bridge on the thinnest of piers which will carry the load? Do you know of one

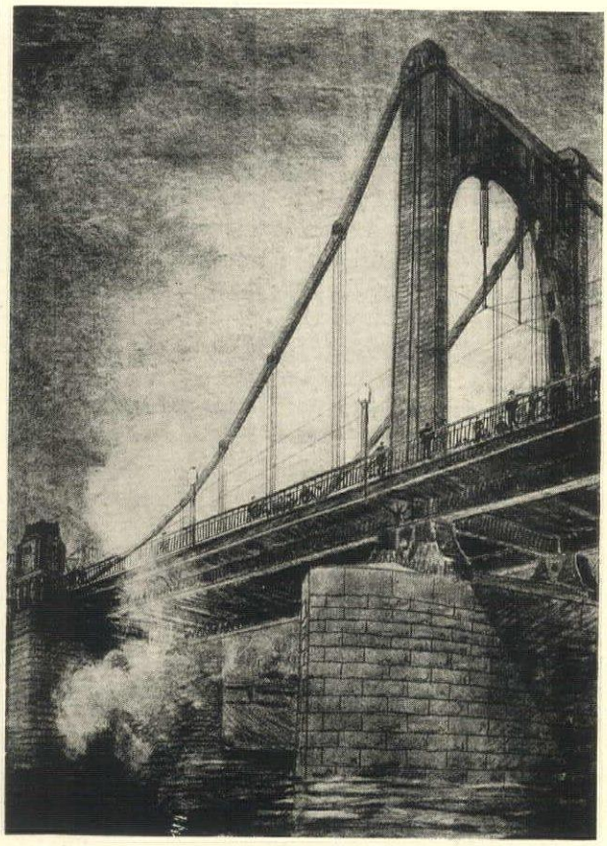


SIDEWALK OF SEVENTH STREET BRIDGE, PITTSBURGH, PA.

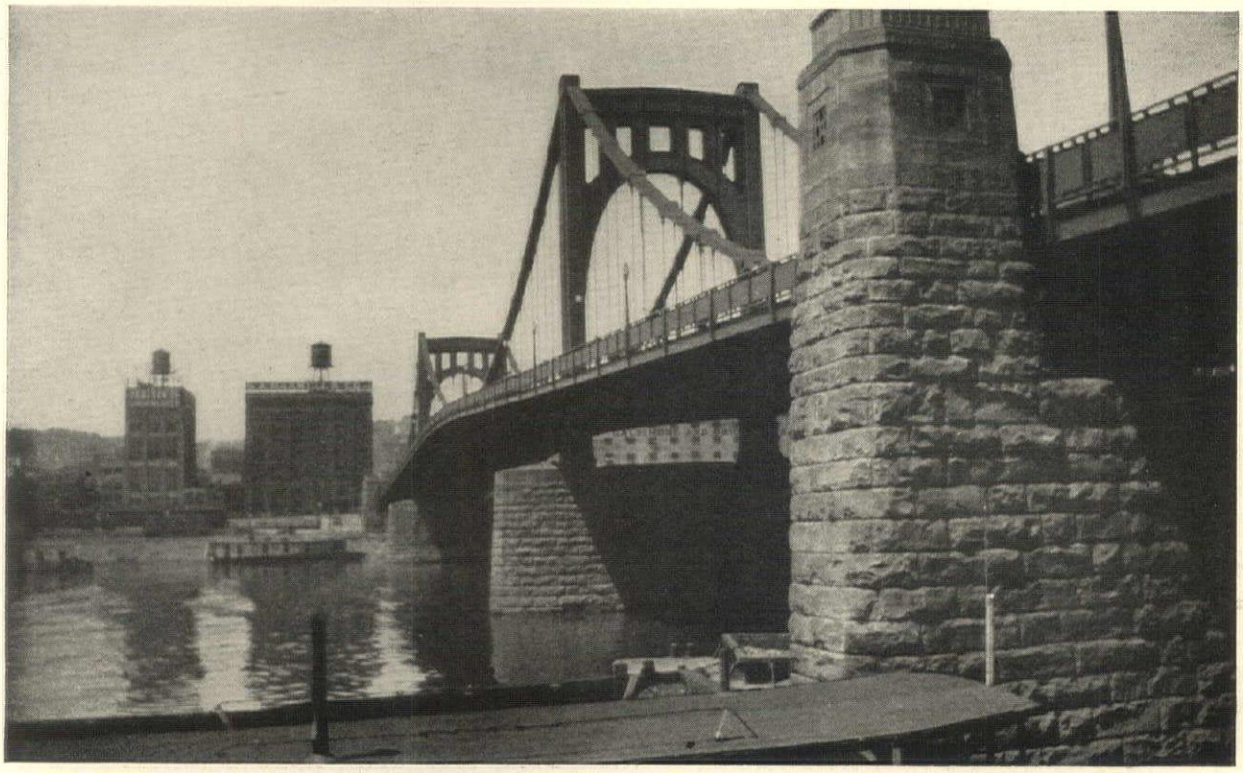
STANLEY L. ROUSH, ARCHITECT

that has established itself in the average mind? They are only known and remarked by the engineer who knows the stresses of its members, the economy of its construction, length of their spans and weight of loads to be carried. You and I have passed over hundreds of them and never given them a second thought. These bridges are not to be condemned; they are doing the work of the world economically and it would be foolish not to construct them in some sections of the country, or in industrial districts where more expensive types would be inappropriate and out of place, but they should not be built in certain parts of our cities and in sections of great natural scenic beauty.

The beauty of a bridge will generally depend upon a soaring roadway supported by well proportioned masonry or steel arches under the roadway, whose thrust is received in adequate piers, or on gracefully draped cables with spider-like suspenders, supported on masonry or steel towers. In one it is the power and strength of the arch; in another, the grace of the cables and the wonder that such slight material can carry the load which gives them artistic quality. Structure above the roadway means one of two things; first, that some factor under the roadway of the bridge is considered to be of more importance than its artistic appearance; or, the question of obtaining satisfactory foundations for spans of reasonable length is impossible; therefore, we must have structure above the roadway, if the condition does not permit a single arch



STUDY OF RIVER PIER AND TOWER SUPPORTING I-BAR SUSPENSION. THE COMPLETED STRUCTURE CLOSELY FOLLOWS THE ORIGINAL STUDIES



SEVENTH STREET BRIDGE, PITTSBURGH, PA., AS COMPLETED

STANLEY L. ROUSH, ARCHITECT

of long span below it. In my opinion, it is impossible to construct a bridge with structure above the roadway in a city of any size, without largely destroying appearances. This is considering it only in relation to the city; the structure itself may be beautiful. Bridges of great size, of the suspension type, if well designed, will excite interest and admiration, and, under certain conditions and from certain points of view, will make beautiful pictures, but, like the skyscraper, they are destructive of civic art, generally by reason of the approach.

Where the length of span and height of crossing are of great magnitude and the relation of natural or artificial contrasts does not compete, the most economical engineering structure will sometimes be impressive, as in the case of the Quebec Bridge and the Firth of Forth Bridge in Scotland.

In 1911, there was created by act of Pennsylvania State Legislature, an Art Commission for the City of Pittsburgh. One of the duties imposed upon this body was the approval or disapproval of all bridges costing over $25,000.00. The Sixth, Seventh and Ninth Street Bridges in the city of Pittsburgh are the result of this work started in 1911, and if they have artistic merit and improve the civic aspect of the city, it is because of the vision of those who saw the benefit of collaboration between architects and engineers in the design of such structures.



DETAIL OF SEVENTH STREET BRIDGE FROM SIDEWALK

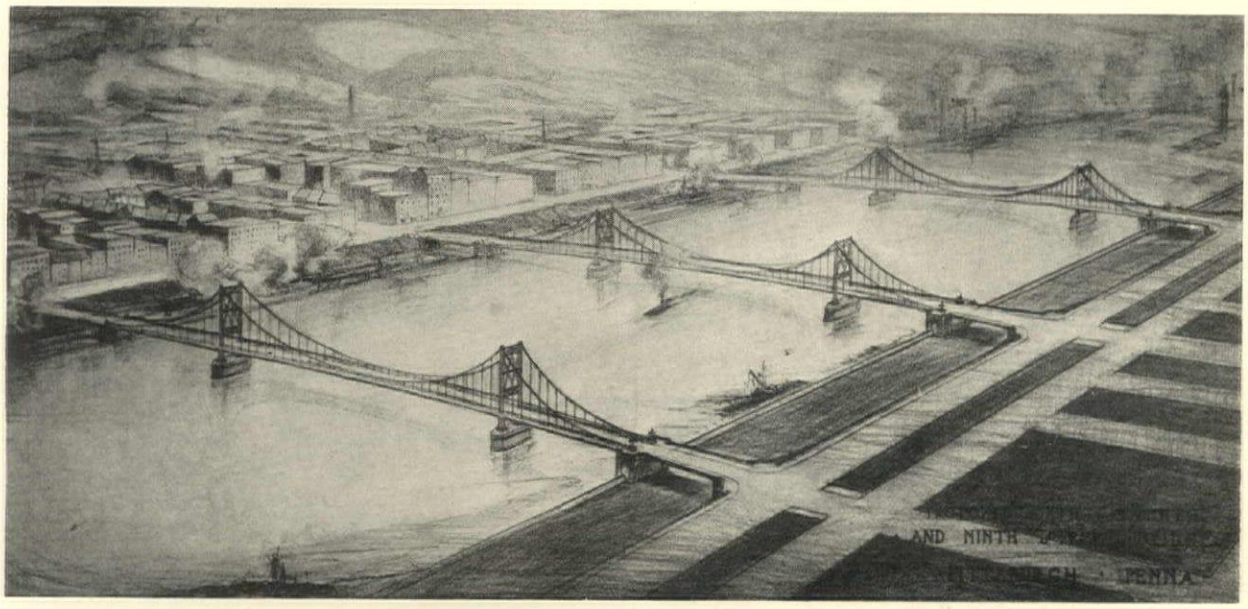
STANLEY L. ROUSH, ARCHITECT

Their rebuilding was caused by government order to provide a clearance above pool full of the Allegheny River, of approximately forty-seven feet, so that river traffic could pass unrestricted up this river and, therefore, justify the expense of making this stream navigable. The question of raising these bridges was the cause of a bitter controversy between the government and Allegheny County for a great many years, but, finally, the present County Commissioners placed the matter before the people in 1924 and secured their approval to a bond issue of $4,194,000.00 for their reconstruction. The problem was, in many ways, a unique one; here were three bridges, one or two squares apart, carrying main city streets, at comparatively low level across a river of medium width, in the heart of the downtown business district, all to be rebuilt at the same time.

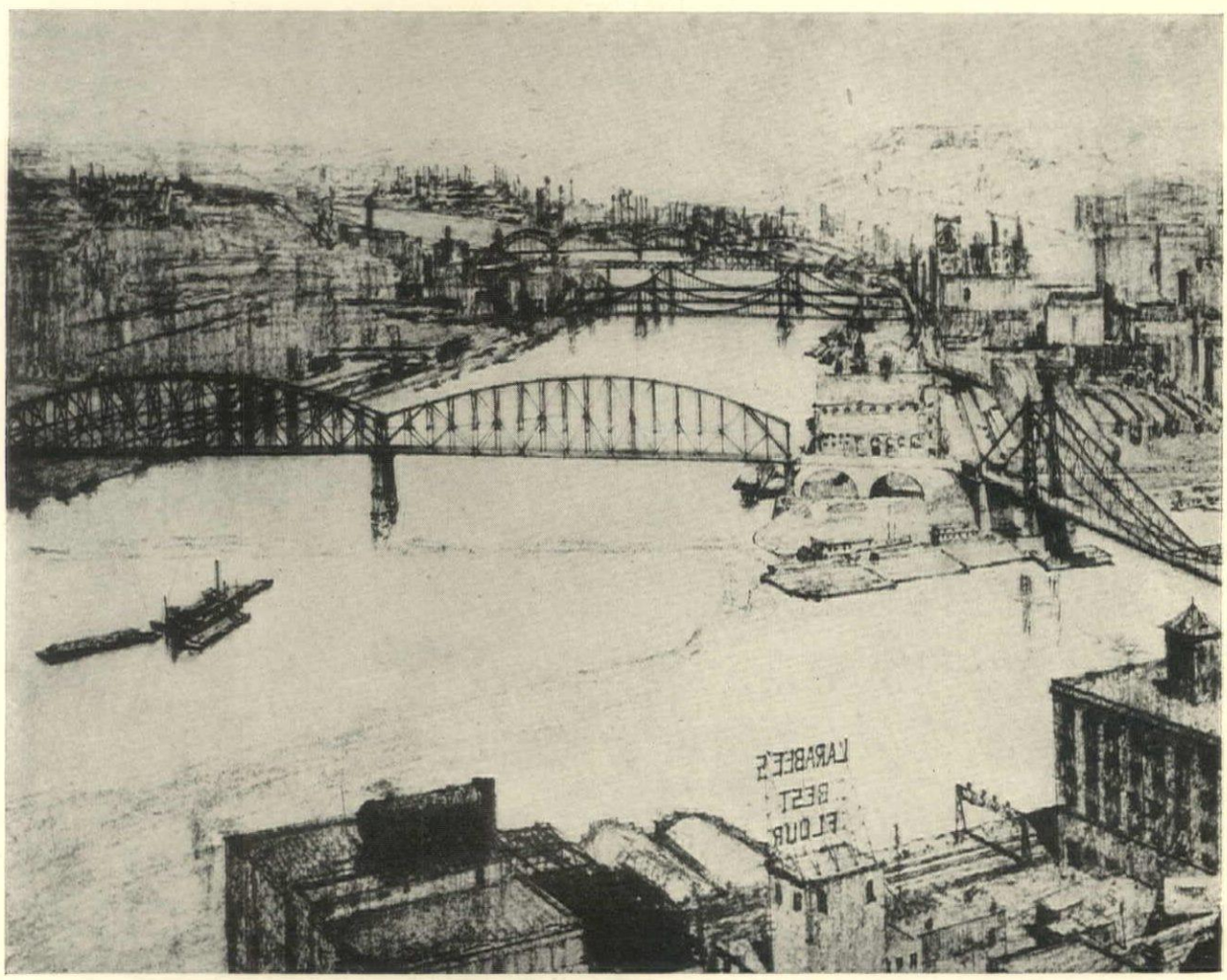
The problem was clearly to achieve these crossings with a minimum of deck structure, so there would be no feeling of a barrier between the two sections of the city and that such structure as was necessary should be open and graceful and not compete in scale with the buildings now existing, or to be constructed along the water front.

In studying the problem, we started with the Sixth Street Bridge first. The Government, in addition to the clearance of forty-seven feet, required a channel width of 442 feet, which determined the center span. The engineers proposed for this structure, three simple span steel trusses, varying in height in proportion to their width, with the usual splayed end chord member, about as homely a structure as can be imagined. As architect for this work, I advised against this type of truss and suggested that, after all the practical considerations imposed as to pier locations, clearances, etc., had been met, the most successful structure, from an architectural point of view, would be one having the least amount of structure above the roadway and that the line of a suspension bridge would be more pleasing than arch or truss types. To support this idea, we prepared a birdseye view perspective looking up the Allegheny River, showing all of the existing bridges in outline and also the three new bridges, with suspension spans, and some general studies of one bridge in detail.

From these studies, the engineers decided that a girder stiffened eyebar suspension type structure similar to the one erected in recent years in Cologne, Germany, would most adequately fit both the practical and esthetic requirements. The Art Commission approved this design and we then proceeded to study the Seventh and Ninth Street structures. Except for some very minor details, such as pier alignment and grades of approaches, the require-



SIXTH, SEVENTH AND NINTH STREET BRIDGES AS VIEWED FROM THE HIGH BUILDINGS IN THE VICINITY



FIRST STUDY SHOWING THE RELATION OF NEW BRIDGES OVER THE ALLEGHENY RIVER TO EXISTING BRIDGES. VIEW TAKEN FROM "THE POINT" FORMED BY THE JUNCTION OF THE ALLEGHENY AND MONONGAHELA RIVERS

SIXTH, SEVENTH AND NINTH STREET BRIDGES, PITTSBURGH, PA.

STANLEY L. ROUSH, ARCHITECT

ments of the three bridges were identical. We were then faced with the question of whether the design should be purposely changed for the sake of variety, or should all three bridges be practically alike. No other structural type was found which would answer all the structural and esthetic requirements as well as the design we had already developed and finally all agreed that the group of three bridges of similar design was the best; that the uniformity of three bridges so close together would be pleasing, and that the economy in erecting three similar structures in one contract was justified.

The Seventh and Ninth Street Bridges are now completed and some idea of the result can be seen, and we think the design and reasoning are justified and that when the group is completed, it will be unique and a civic asset to the community. As has already been expressed by some business interests on the north side of the river, "There is a feeling that a barrier had been removed between the two business sections of the City."

The span arrangement of the three crossings is as follows: The Sixth and Ninth Street Bridges have a main span of 430 ft. and side spans of 215 ft. each, while the spans of the Seventh Street Bridge are 12 and 6 ft. longer, respectively. The chain sag for the Seventh Street Bridge is about 54 ft. 4 in. and the height of tower above pier about 83 ft. 5 in. The chairs are spaced 42 ft. transversely to accommodate a roadway 37½ ft. wide between curbs. The sidewalks are cantilevered out. The roadway will take four lines of traffic (two lines of street cars and two lines of road vehicles).

In order to have as little as possible of the structural steel work above the roadway, it was decided to use a plate girder for the stiffening member. This girder as designed extends above the roadway surface about 3 ft., sufficient to give a separation between roadway and sidewalk.

Because of the large underclearance required at mid-span (47.1 ft. above pool level on a width of 180 ft.) and the low level of property at the approaches, the bridge roadway has unusually steep grades—4.175 per cent from either end to a point near the center, where a vertical curve connects the two grades. The stiffening girder follows the roadway profile, and thus has a camber of slightly over 15 ft. between ends and center. Since the two stiffening girders also resist the pull of the chains, they constitute a double strut, 885 ft. long, curved to a middle ordinate of 15 to 16 ft., carrying an endwise compression of about 10,000,000 lbs. The entire weight of the suspended structure is available for holding it down against any tendency to buckle under this condition. The vertical load imposed by the chains on each main tower reaches a maximum of about 6,000,000 lbs.

The suspenders are attached to stirrups riveted to the vertical stiffeners of the stiffening girder. The floor construction comprises a simple floor beam and stringer system carrying a concrete slab. Floor beams and sidewalk brackets are riveted direct to the sides of the stiffening girder.

The bridges are proportioned for live-load equivalent of two 18-ton trucks and two 60-ton cars, together with a sidewalk live-load of 66 lbs. per square foot. The total live-load is equivalent to 6,590 lbs. per lineal foot of span. In proportioning the stiffening girders and cables, an impact factor of 16.9 per cent was applied to the live-load. The eyebars were proportioned for a unit stress of 27,000 lbs. per sq. in.

All of the engineering design was the work of the Department of Public works of Allegheny County, N. F. Brown, Director, and the Bureau of Bridges, V. R. Covell, Chief Engineer, A. D. Nutter and T. J. Wilkerson, Designing Engineers.

GROWTH OF THE PRODUCERS' COUNCIL

IN 1921 the present Producers' Council was organized as the "Producers' Section" of the Structural Service Committee of The American Institute of Architects. The organization consisted of about thirty manufacturers of building materials banded together primarily to improve advertising literature intended for the use of members of the architectural profession. The work of the Producers' Council expanded and outgrew its functions as a sub-division of the Structural Service Committee and in 1923 it became the "Producers' Research Council affiliated with The American Institute of Architects." In 1926 the Board of Directors of the Institute approved the change in name to "The Producers' Council," and at the sixtieth annual convention of the Institute the recommendation of the Board was approved by the convention. The Producers' Council has had a slow but safe growth. The present firm foundation of the organization can be largely attributed to the policy of "Making Haste Slowly."

During the period from 1921 to 1926 the Producers' Council consisted of about thirty members with no effort being made to secure a rapid expansion as respects size of organization. In 1927 the membership had increased to about forty and at present numbers forty-seven. The new members of the Producers' Council elected since its fourth semi-annual meeting held in Detroit, October 19, 20 and 21, 1927, are: Common Brick Manufacturers Association of America, National Electric Manufacturers Association, Reading Iron Company, Armstrong Cork & Insulation Company, and the Alberene Stone Company.

AN UNUSUAL TYPE OF ROOF CONSTRUCTION

By LANCELOT SUKERT, *Architect*

A FEW years ago we were asked to revamp a set of plans which had been drawn some time previous and never used. The original author had left for parts unknown, building prices had returned to normal and the client had decided to erect the building. The designs depicted a parish building for an Episcopal church, and included, on the topmost floor, a dining hall about fifty feet wide. The center portion of the roof consisted of a flat deck, the sides being steeply pitched, the section appearing somewhat similar to the upper half of an octagon. The construction consisted of a series of wood trusses (about ten feet from top to bottom chords) carrying purlins and roof. The soffit of the flat or horizontal portion of the roof being twenty-two feet above the floor, but twelve feet of clear headroom was left beneath the trusses.

The dimensions of this room suggested its use for volley-ball, indoor baseball and basketball games, but the headroom was insufficient to permit the throwing of a basket ball from one end of the room to the other. We attempted changing the trusses from wood to steel, but were still unable to accomplish the desired headroom without incurring an extremely high fabricating cost.

Fred. Liskow, structural engineer, suggested the substitution of a steel arch, using a deep plate after the manner of marine construction. Several attempts were made to design this type of arch, but this was finally discarded as too expensive. Mr. Liskow then suggested that standard rolled sections might be used, splicing the mitred connections with heavy plates and using stiffeners at intervals. The stress calculations were based upon *arch* rather than *beam* stresses. The thrust at the foot of the vertical legs was taken up by tying them together with rods buried in the concrete floor construction. The vertical members are 20″ I-beams, the horizontal and sloping members are 24″ I-beams.

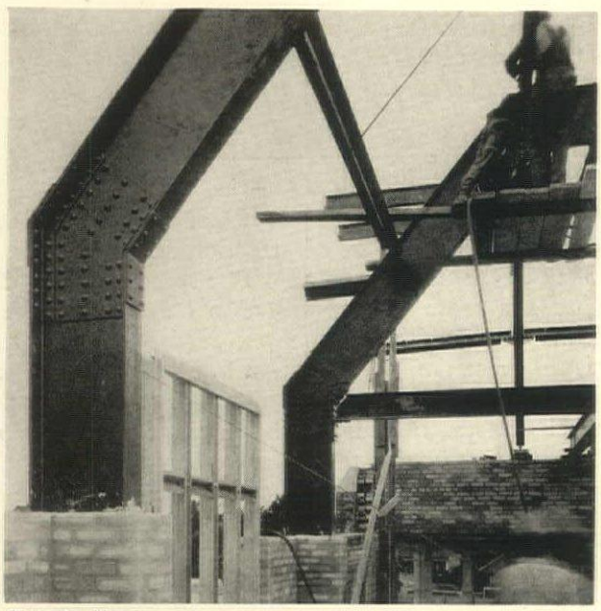


Photo by Crooks

DETAIL OF STEEL ARCH ROOF, CHRIST CHURCH PARISH BUILDING, FLINT, MICH.—LANCELOT SUKERT, ARCHITECT

Later we had occasion

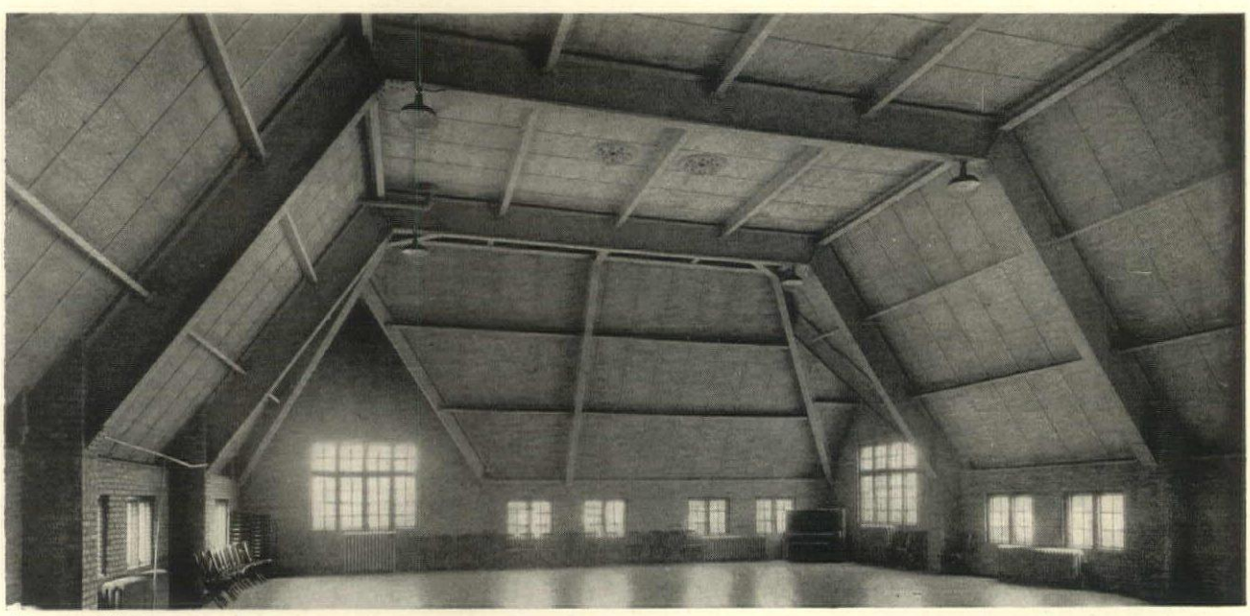


Photo by Ellison

STEEL ARCH ROOF OVER RECREATION ROOM, ST. COLUMBA PARISH BUILDING, DETROIT, MICH.
LANCELOT SUKERT, ARCHITECT

to use the same construction in the roofs of the Trinity Parish Building and the Boulevard Church and Gymnasium Building. In these roofs the sloped portions were not so steep, therefore the calculations were based on the principle of the *bent beam*. This proved far easier to design but considerably more expensive to fabricate. We have since abandoned the bent beam design and returned to the arch system which we have used in the roof of the Parish Building for Christ Church, Flint, Michigan.

It is interesting to note that further computations have led Mr. Liskow to materially reduce the depth of the sections used, thereby reducing the costs. This type of roof has several advantages. It does away with a more or less useless and costly attic space. The exposed steelwork, painted, presents a pleasing and interesting appearance. The structural members are frankly shown and a considerable saving is accomplished. They could, of course, be fireproofed if desired.

The roofs are constructed of gypsum roofing tile in fireproof construction and of plank on non-fireproof buildings. A wood deck saddle built on top of the horizontal portion drains the flat deck and the sloping portions are carried up two or three feet above the top of the deck forming a false ridge to mask the roof ventilators. Electric conduits are concealed between the flat deck and the saddle.

This type of construction lends itself admirably to the Tudor Gothic types which we have followed in the design of the exteriors. The steel arches are carried on masonry buttresses, which also carry the beams supporting the floors, offering a simple and frank expression of the structural system.

STANDARD SPECIFICATION FOR FIREPROOFING STRUCTURAL STEEL BUILDINGS

TO the end that the fireproofing of the steel frames of buildings may be placed upon a more rational basis, and may be brought into conformity with the latest developments of scientific research, a committee of engineers, working under the auspices of the American Institute of Steel Construction, has recently completed a standard specification for the fireproofing of structural steel.

The personnel of the committee which formulated the specification is as follows: H. G. Balcom, Consulting Engineer, New York City; Frank Burton, Consulting Engineer, Detroit, Mich.; A. R. Ellis, General Manager, Pittsburgh Testing Laboratories, Pittsburgh, Pa.; S. H. Ingberg, Senior Engineer, U. S. Bureau of Standards, Washington, D. C.; Rudolph P. Miller, Consulting Engineer, New York City; and F. E. Turneaure, Dean, College of Mechanics and Engineering, University of Wisconsin, Madison, Wis.

Up to the present time, fireproofing specifications and codes have included requirements which applied to all types of steel-frame buildings, regardless of the purposes for which the structure was used. It is stated by officials of the Institute that such inflexible requirements are unjustifiable, since the fire hazard is not the same in a department store and an office building, or in a factory turning out cast iron stoves and one manufacturing wooden furniture.

In the new specification, the fire hazards are based upon the weight of combustible material per square foot of floor area. It is stipulated that the fire-resistive covering of the steel must be sufficient to maintain a stated minimum temperature in the steel under fire conditions. The test procedure conforms to that of the American Engineering Standards Committee for Fire Tests of Building Construction and Materials.

The specification is divided into seven sections. Section 1 defines the purpose and scope; Section 2, fires; Section 3, fire hazards; Section 4, steel; Section 5, fireproofing materials; Section 6, tests; and Section 7, safety factor. According to officials of the Institute, use of the specification will eliminate unnecessary costs now imposed upon the construction of steel-frame, fire-resistive buildings. Copies of the specification may be obtained from the American Institute of Steel Construction, Inc., 285 Madison Avenue, New York.

NEW BASEBOARD REGISTER FOR WARM AIR HEATING SYSTEM

THE Hart & Cooley Manufacturing Company have announced a new type of baseboard register for use with warm air heating systems. The register is a one piece model having oblong holes perforated in the face. It is stated that this register has a much larger free air area than other designs of plain lattice pattern baseboard registers.

HEATING EQUIPMENT COMPANY CHANGES NAME

THE Gorton & Lidgerwood Company of New York City have announced that the name of this organization has been changed to the Gorton Heating Corporation. The management and personnel of the corporation will remain the same as before. The change in name has been made to more clearly indicate the nature of the business, that of manufacturing and selling Gorton heating products. This company was organized in 1887 and will continue to occupy their original offices at 96 Liberty Street, New York City.

CONVERTING AN OLD STABLE INTO A HOUSE

By Brown Rolston of Simpson & Rolston, Inc., *Architects*

In our grandmother's day the problem of private transportation was not as simple as it is today; now a closed car and an open car will serve the needs of most families. She had to maintain four or five horses, at least, to pull her brougham, her victoria, her opera bus, and the other innumerable small carriages. The matter of housing all this vast array, as well as the harness, feed, straw and hay, could not be dismissed by building a "one carriage," "two carriage" or "five carriage stable," just large enough to cover the one, two or five carriages as laid out in plan; the carriages did not carry their motive power under the dash board; the "engines" in those days had to be removed every time they came in and led into another room, rubbed down, watered and fed. All this meant room,—room for the carriages, room for the motive power, room for the harness, room for the feed and usually room for the feeder. Hence, grandma's horse and carriage garage was some building.

As the motor gradually replaced the horse, these vast stables fell into more or less disuse. The carriage house became the garage, but the stable proper was a catch-all for discarded bicycles, porch screens, awnings, lawn rollers and junk of all kinds. The haylofts became merely space, the coachman's room housed the chauffeur when there was a chauffer, otherwise it was just more space.

Year by year with the improvement and cheapening of the motor car, more people moved out of town and "the country" became "the suburbs." With this influx of new population into the suburbs came a new standard of living; grandma found that not only her stable was obsolete, but also her great 20 room house set in its four or five acres of what was rapidly changing from acreage to front footage. Usually grandma, in the way of all grandmas since the beginning of time, refused to recognize the need for change; she merely deplored the decadence of the times and kept on trying to set an example to the terrible young people, and maintained, as well as her income would permit, the same manner of living. Finally she succumbed to the march of progress and "Cedarlawn" was cut up into lots and sold, and grandma either took a small house and went to Europe, or else she just died. But in the readjustment of "Cedarlawn" no one knew what to do with the 20 room house or



Photo by Peyser & Patzig, Inc.

HOUSE OF WILLIAM S. LARE, PLAINFIELD, N. J.

SIMPSON & ROLSTON, INC., ARCHITECTS

THE HOUSE WAS ORIGINALLY A STABLE AND ITS EXTERIOR TREATMENT HAS BEEN ONLY SLIGHTLY ALTERED

the old spacious stable. Grandma's legal advisors or executors as the case happened to be, at first put a large price on the "mansion" with the hope that some one would be foolish enough to buy it and the stable. But as year followed year and no buyer appeared in spite of a constantly falling price, the worried gentlemen would gladly have given away the old buildings to get rid of them. Sometimes a club would take the "big house," or a school, but usually as a last resort it was converted into some sort of apartments. Still the old stable remained as a thorn in their financial skins. Finally, some artist would appear and rent the old anachronism for a song and make a studio of it, or else the genteel, but poor Harrington girls took it and opened the "Stable Yard Tea Room,"—"So quaint, my dear, one eats right in the stalls and they serve the soup out of buckets!" But these were merely expedients; the stable was still a stable and when the artist decided that Paris was the only place he or she would be understood, or when the Harrington girls went broke or got married, the old problem remained: "How in the name of Heaven are we going to get rid of that blink blank stable?"

In the case of the ex-stable illustrated, the owner saw the possibilities of making a real home out of one of these white elephants; not merely a makeshift like "Rudden Grange," but a real, honest to goodness home where he could invite his friends without having to explain apologetically that "of course, if we had built this house from the bottom up, we wouldn't have placed the bathroom so you had to go through the kitchen to reach it, but as this was originally a stable, you know——." In this house everything is where it might be if planned for a vacant lot; the living room is properly placed; the kitchen has good light and does not obtrude; the bedrooms are large enough, well lighted and ventilated, with ample closets; the exterior, while showing its origin, is delightful in its unconventionality.

A few minutes' study of the plans will show how little radical change had to be made to complete the metamorphosis of the old stable; the spacious carriage room naturally became the living room by the building of a fireplace and the insertion of a steel studio window of stock sections where the large doors had been. An iron railed stair of simple design was made a feature of the living room and leads naturally and with a feeling of spaciousness and ease, to an open hall on the second floor, from which the bedrooms open.

The stable proper was sub-divided into kitchen, study and entrance hall, and the harness room became the maid's bath. The original stair to the coachman's quarters became the back stair to the maid's room.



Photos by Peyser & Patzig, Inc.

AN INTERESTING CORNER OF THE LIVING ROOM



THE OLD HAYLOFT CONVERTED INTO A BEDROOM

HOUSE OF WILLIAM S. LARE, PLAINFIELD, N. J.

SIMPSON & ROLSTON, INC., ARCHITECTS

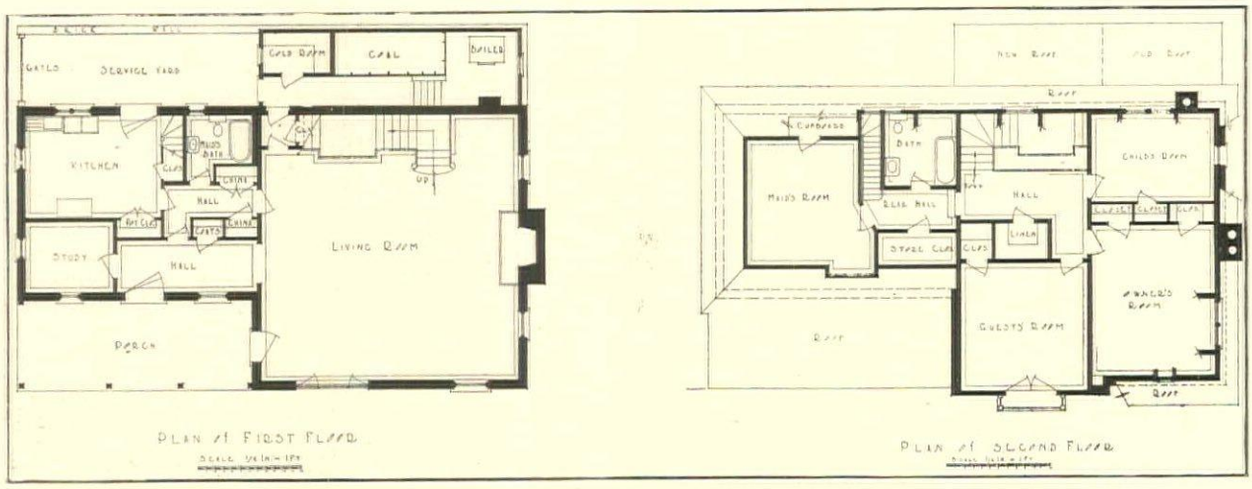




Photos by Peyser & Patzig, Inc.

LIVING ROOM, HOUSE OF WILLIAM S. LARE, PLAINFIELD, N. J.

SIMPSON & ROLSTON, INC., ARCHITECTS



HOUSE OF WILLIAM S. LARE, PLAINFIELD, N. J.
SIMPSON & ROLSTON, INC., ARCHITECTS

Upstairs the huge loft was sub-divided into three bedrooms with large closets, and the hall mentioned above.

The owner's bath was made from a store closet by the addition of a dormer window and plumbing fixtures. The coachman's room is the maid's room by virtue of fresh paint and dainty curtains.

Of course, the problem when it was first approached did not seem as simple as this description and the finished plans would lead one to believe, for the architects were faced with making a livable home out of a "barn of a place", with concrete floors, small windows where large were desired, rough brick walls downstairs and a high unfinished loft sloping up from very near the floor line, and no cellar. The last problem at first seemed serious, for without a cellar where would the heating system be placed, for water won't run uphill without a pump and pumps are expensive and noisy. This difficulty was finally overcome by building a low shed at the rear where formerly the necessary but unsightly and malodorous manure pit had been. The furnace was placed low enough to allow of the installation of wall radiators on the first floor at a not objectionable height from the ground, and there was that problem solved. That gave courage to go on. Next in importance were the floors and walls. Obviously, concrete floors and rough brick walls although all right for the "Stable Yard Tea Room" wouldn't be too cozy of an evening when one was alone with his books; so they were both ordered blotted out. Of course, the simple and obvious way to cover the floors was to lay a board floor on sleepers. Then the question of dampness arose. The architects made tests and found no traces of dampness, but to make doubly sure and to allay all doubts on the part of the owners, a covering of waterproofing was applied and the sleepers were laid in cinders. Results: excellent.

Next, the problem of the walls; the owner wanted the character of the living room to be Italian, so special plaster treatment on wire lath seemed to be the answer. But the estimates for this were staggering, so it was decided to risk a plaster board with carefully taped joints, and a rough two tone paint treatment to give the desired effect. Results: likewise excellent. The ceiling of the living room was planed beams supporting the rough flooring of the loft. This was left untouched except for staining and waxing. Ceilings of the other rooms were treated the same as the walls. The balance of the trim is painted a blue green and with the green and yellow walls and rich dark ceiling and floor, the effect is most satisfactory. The old stable doors with the diagonal battens and heavy iron hardware were kept intact; and for the door under the stair leading to the coat closet and "cellar," a door from one of the box stalls was used, wire grating and all. Of course, a silk curtain of bright color backs up the wire and a surprisingly mediaeval effect is produced.

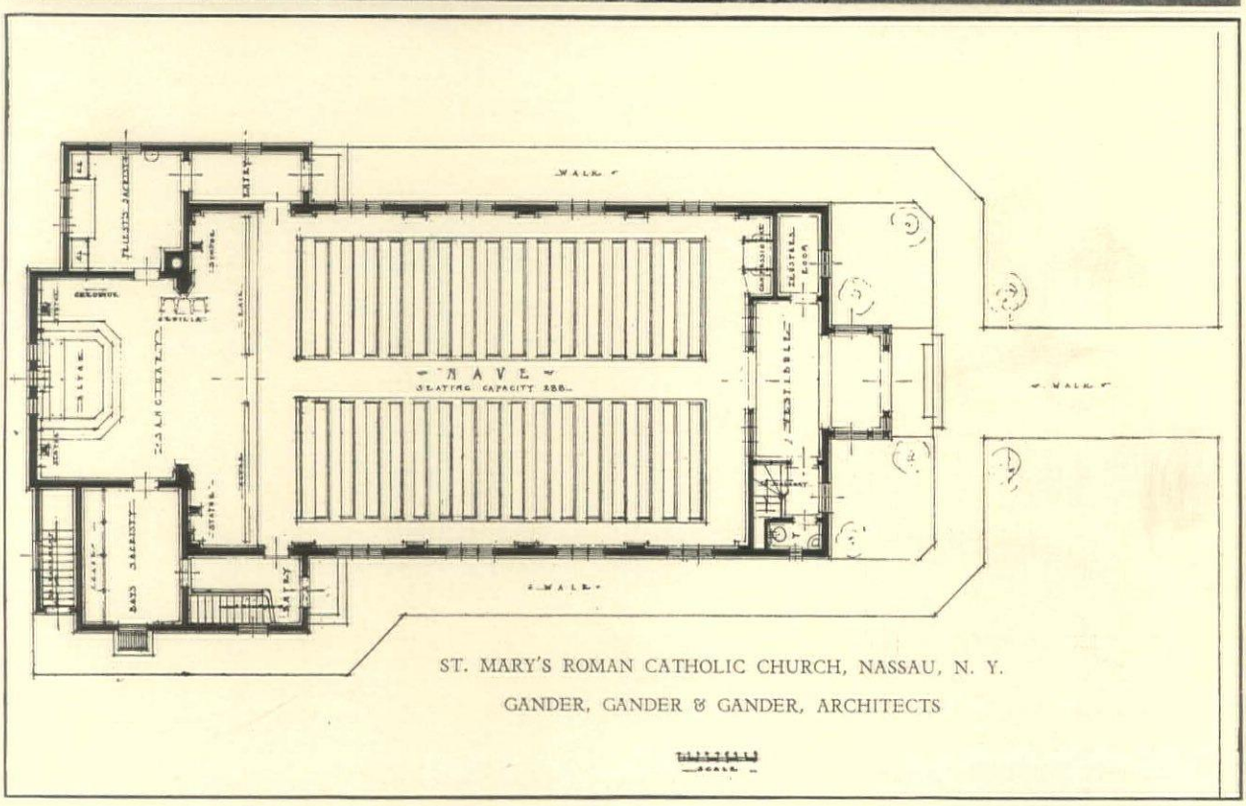
It was only necessary in the kitchen to double one of the high windows and install the necessary fixtures to complete it.

Upstairs the slope of the rafters was cut at a point that gives ample furniture room, and here again a plaster board was used and covered with paper. Two new dormers had to be inserted in the roof for the owner's bedroom, and a balcony was built outside the hayloft doors, making it a feature for the guest room and for the exterior.

The exterior was little changed. The addition of the chimney, the dormers and the balcony, and the replacement of the big doors by a studio window was all that was necessary to give it a houselike appearance. It was, of course, repainted; the brickwork an oyster white, the timbering and trim light green. In Summer gay awnings add a touch of color and with its green lawn and garden, no home of its size could be more attractive; nor, incidentally, could a home of its size be built for three times what this one cost to acquire and remodel!

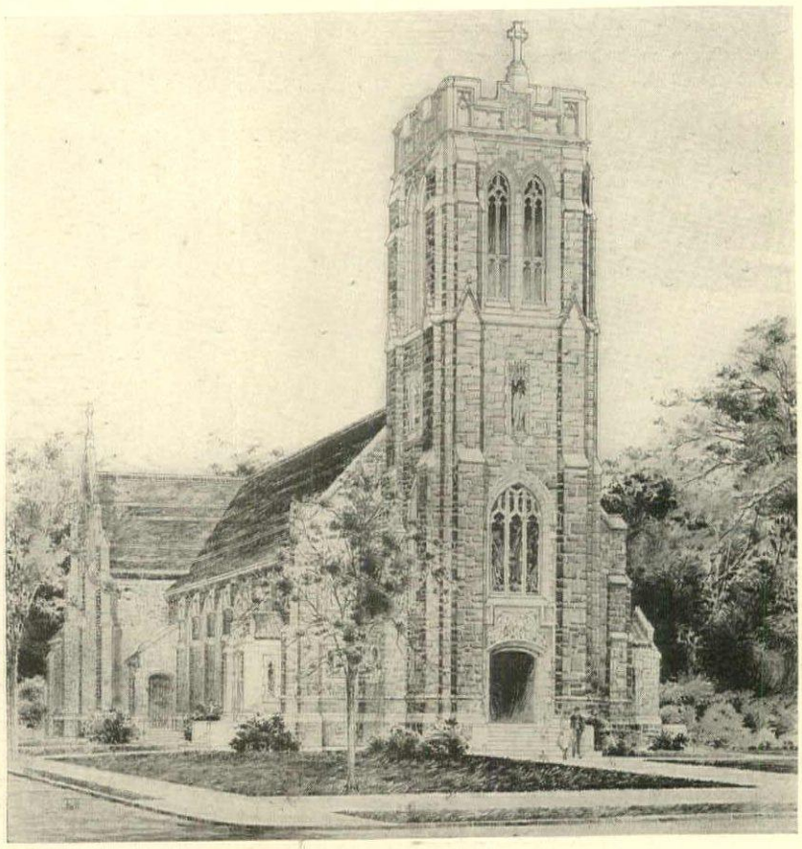
A GROUP OF BUILDINGS OF MODERATE COST





ST. MARY'S ROMAN CATHOLIC CHURCH, NASSAU, N. Y.

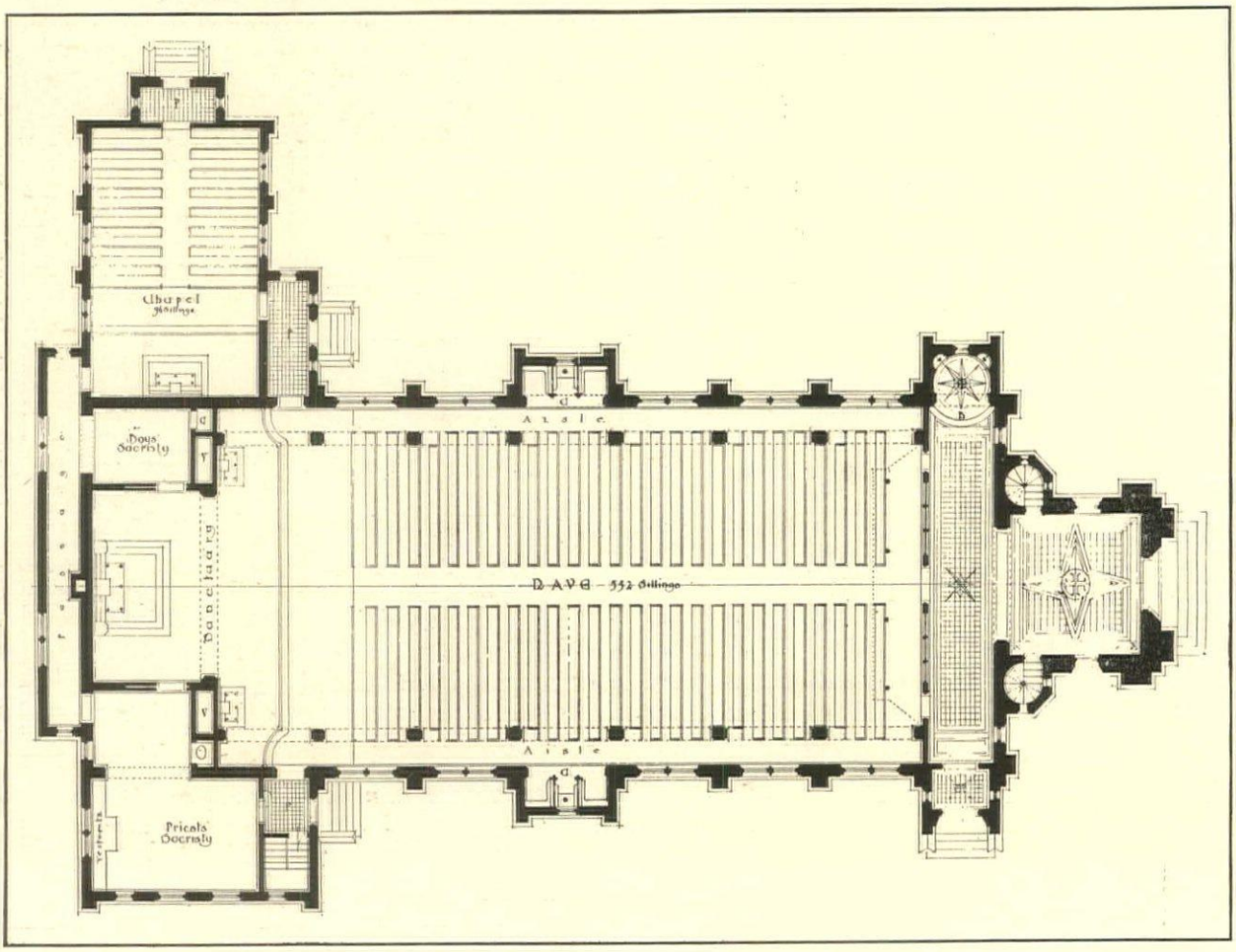
GANDER, GANDER & GANDER, ARCHITECTS



CHURCH OF THE BLESSED SACRAMENT,

WORCESTER, MASS.

JNO. WM. DONOHUE, ARCHITECT



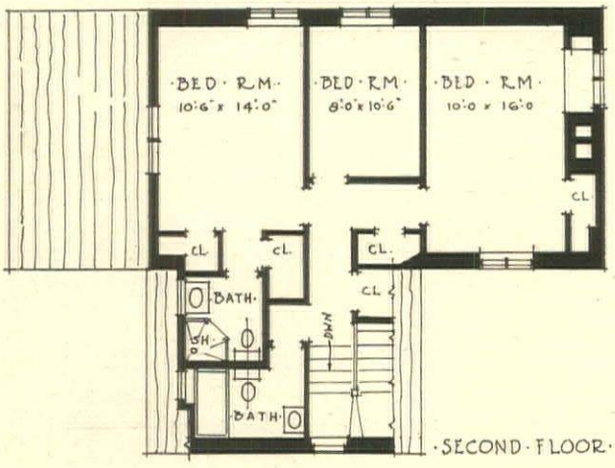


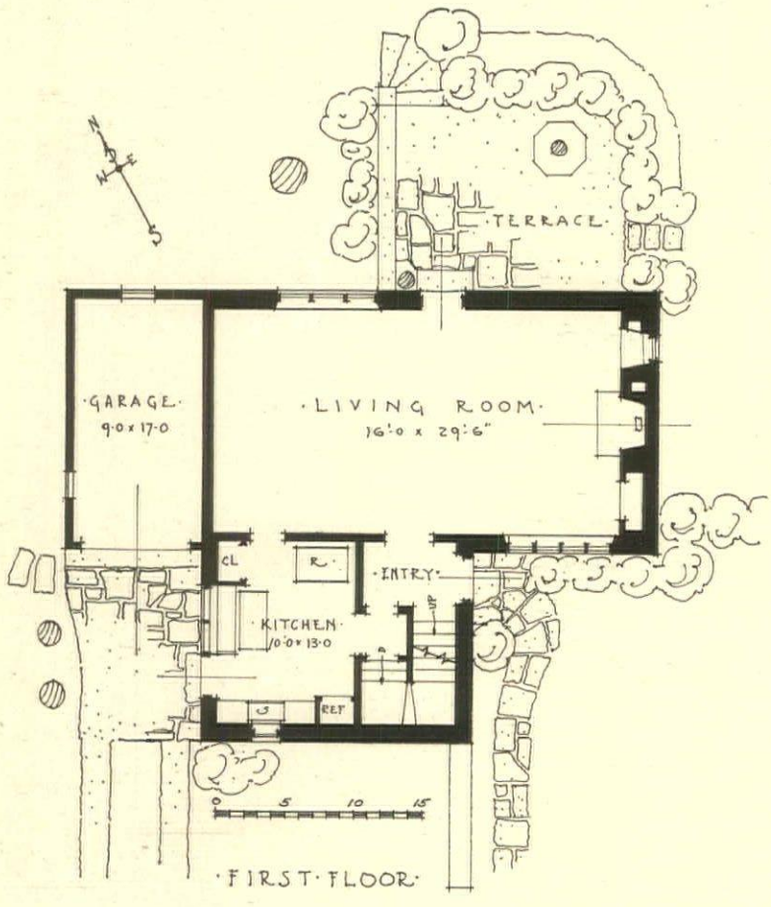


Photos by Van Anda

HOUSE OF MRS. BENJAMIN F. BETTS, SCARSDALE, N. Y.

BENJAMIN F. BETTS, ARCHITECT





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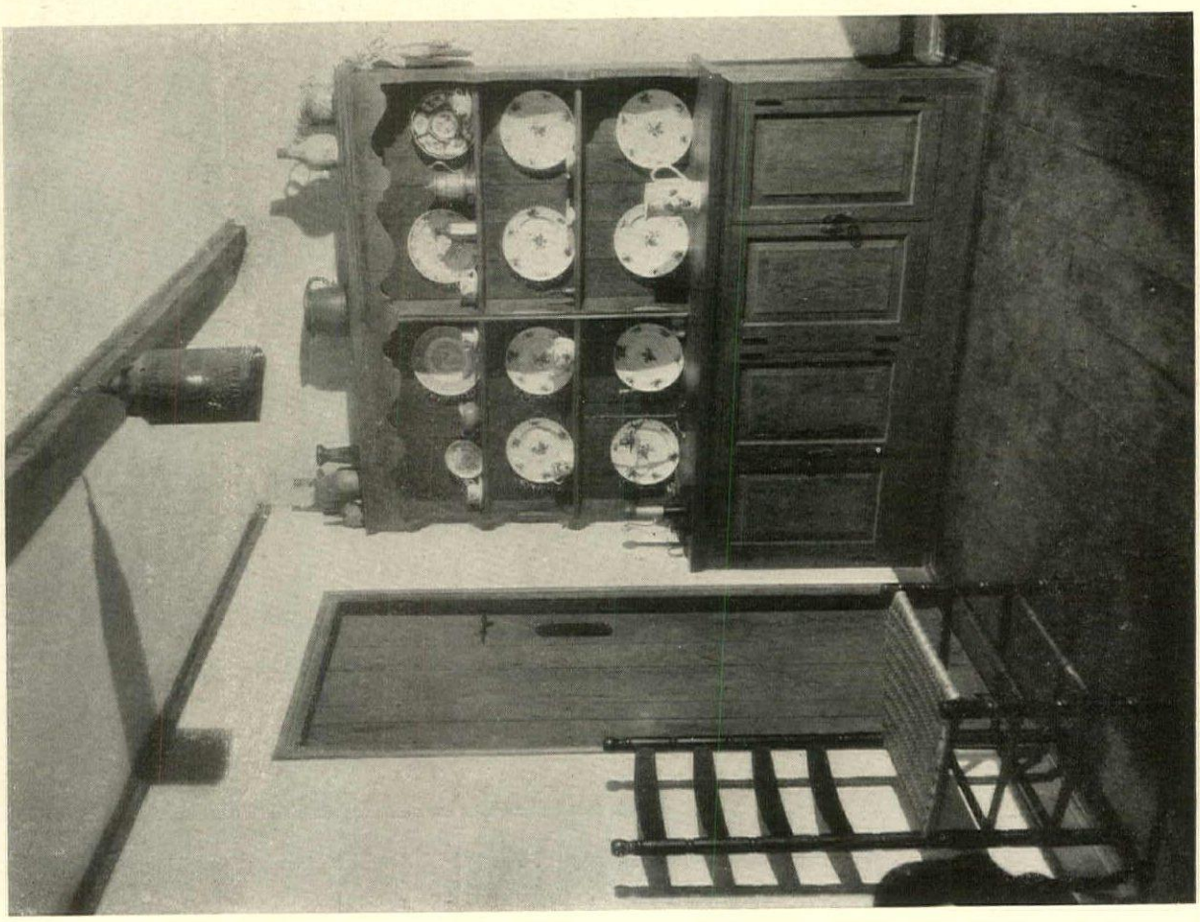


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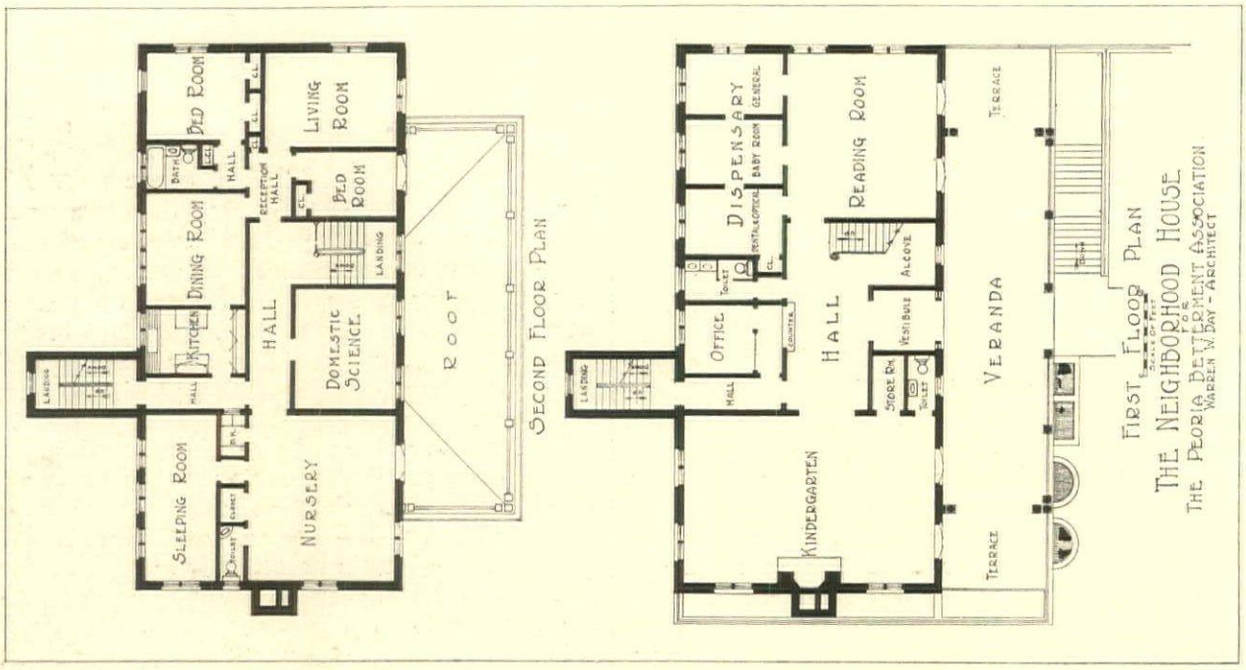
Photos by Van Anda

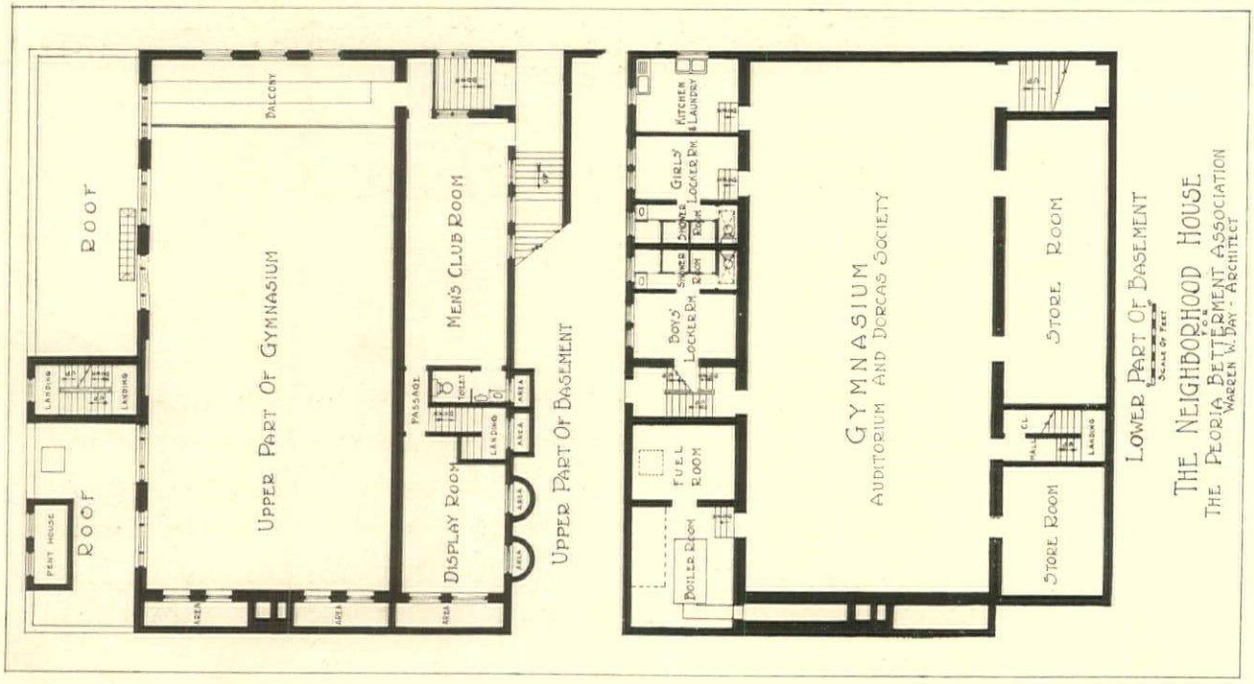




NEIGHBORHOOD HOUSE, PEORIA, ILL.

WARREN W. DAY, ARCHITECT


BED ROOM
LIVING ROOM
BED ROOM
DINING ROOM
HALL
DOMESTIC SCIENCE
ROOF
SLEEPING ROOM
NURSERY
SECOND FLOOR PLAN
DISPENSARY
READING ROOM
OFFICE
HALL
VERANDA
KINDERGARTEN
TERRACE
FIRST FLOOR PLAN
THE NEIGHBORHOOD HOUSE
FOR
THE PEORIA BETTERMENT ASSOCIATION
WARREN W. DAY - ARCHITECT


ROOF
UPPER PART OF GYMNASIUM
BALCONY
MEN'S CLUB ROOM
DISPLAY ROOM
UPPER PART OF BASEMENT
GIRLS' LOCKER RM
BOYS' LOCKER RM
FUEL ROOM
BOILER ROOM
GYMNASIUM
AUDITORIUM AND DORCAS SOCIETY
STORE ROOM
STORE ROOM
LOWER PART OF BASEMENT
THE NEIGHBORHOOD HOUSE
THE PEORIA BETTERMENT ASSOCIATION
WARREN W. DAY - ARCHITECT



Woolworth store at Olive and 8th St., St. Louis, Mo.

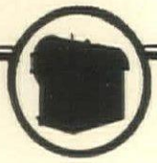
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BOOK NOTES

ESTIMATING BUILDING COSTS

REVIEWED BY C. H. BLACKALL

A VERY successful builder who had had a wide experience with both profit and loss always maintained that a bid based upon architects' drawings was a gamble in which the owner bet it would cost more than the price and the contractor that it would cost less and the contractor generally lost. It is practically impossible to determine in advance what a building will cost, but there are many ways of helping one's judgment and determining at least approximations. The author does not advise using the prices in this book for any but approximate or rough estimating. They are for the purpose of giving an idea of the present day cost and from that point of view the work is eminently successful. It is a very complete study of the matter of building costs, including suggestions for methods and the materials as well as most careful elaboration of summaries of cost, and the scope of the book is sufficiently large to include everything that goes into a building from excavation to such useful data as the life of buildings and of machinery. There are also a number of very convenient and well thought out tables. It is not a work on architecture, but architects can read it to very good advantage, and inasmuch as on the whole architects are called on to make more preliminary estimates than builders and the success of the architect is often measured by his ability to give a correct approximate cost, this book would be a very convenient and reliable manual to have on hand.

Estimating Building Costs. By Frank E. Barnes, C. E. Published by the McGraw-Hill Book Company, Inc., New York. Price, $5.00.

THE DESIGN OF SMALL MUSEUMS

A BOOK entitled "Manual for Small Museums," by Laurence Vail Coleman, executive secretary of the American Association of Museums, is an authoritative treatise on the organization, administration, and curatorial and educational work of museums. The book is intended, says the author in the preface, for the use of those who set about to found museums or to build up small museums now existing. Of special interest to architects is the sixth part of this book, devoted to museum building. In it the author states that it is a mistake to build during the early stages of a museum's career. Further on he says, under the heading of choosing the architect, that the essential qualifications of the architect would seem to be sympathy with the needs of the museum and fitness through temperament and experience to provide for these needs in an appropriate structure. This part of the book is illustrated with sketches which show floor plans, modes of enlarging a building, stages of building expansion, and so forth. The book is illustrated throughout, several pages being devoted to exteriors of small museum buildings. Architects presented with the problem of designing a museum will find much of value in this publication.

Manual for Small Museums. By Laurence Vail Coleman. G. P. Putnam's Sons, New York. Size 6x9½ inches, board covers, three hundred and ninety odd pages; thirty-one pages of plates. Price, $5.00.

THE DESIGN OF FORMAL GARDENS

THE author of "Formal Design in Landscape Architecture" states at the very outset that a formal garden is simply one in which the parts are symmetrically balanced. In further defining the meaning of the word symmetry and its application to the plan of a garden, he says that music of all arts is nearest in spirit to landscape architecture and has most to teach the spiritually-minded garden designer. In structure, too, as well as in spirit, he coninues, music is much like the garden art. A decently formal garden, he states, cannot be made without equally conscientious attention to inevitable principles of structural design. Later chapters deal with various types of formal gardens: the rectangular garden and the radial design; while there are also chapters devoted to such subjects as the treatment of the land, enclosures, walks and pavings, and garden furniture. The text is instructive and written in a manner that is at once intelligible and interesting.

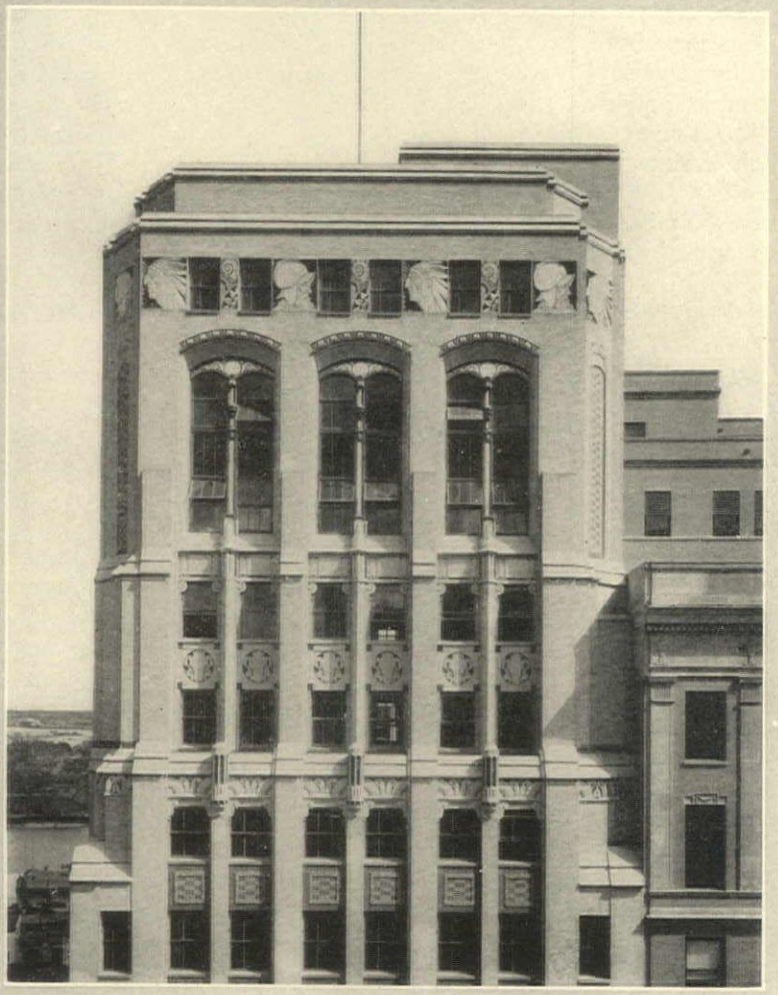
Formal Design in Landscape Architecture. By Frank A. Waugh. Orange Judd Publishing Company, Inc., New York. Board covers, size 6x9¼ inches. One hundred and ninety pages, illustrated with full-page plates and line cuts. Price, $3.50.

A BOOK ON AMERICAN ARCHITECTURE

THE second volume, Part II, of "American Architecture of the Twentieth Century," by Oliver Reagan, A.I.A., has recently been published. This publication is brought out in the form of portfolios at intervals of three or four months, each part comprising a series of photographs and measured drawings of recent outstanding works of American architects. Part II is made up of the New York Telephone Building, New York; the U. S. Army Supply Base, Brooklyn, N. Y.; the Hollywood Terminal Warehouse, Hollywood, Cal., and the Indianapolis Public Library, Indianapolis, Ind. Each building is shown in a series of photographs and measured drawings, included in which are plans, elevations, and both exterior and interior details and sections. All the drawings are carefully and accurately rendered, and the combined volumes should make a handsome and valuable addition to an architect's library.

American Architecture of The Twentieth Century, Part II, by Oliver Reagan, A.I.A. Published by the Architectural Book Publishing Company, Inc., New York. Pages 14x20 inches, in portfolio. Twenty plates. Price, $8.50 each part.

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Detail of Facade, Home Savings Bank Building, Albany, N. Y., Dennison & Hirons, Architects

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A COMMUNICATION

Editor, THE AMERICAN ARCHITECT:

I WANT to write you a word of congratulation on the January 5th number of THE AMERICAN ARCHITECT.

This number of THE AMERICAN ARCHITECT is the first straightforward and courageous step ahead in treating the newer work; and in taking this forward step, it is only going to meet the newer architecture which is coming whether we like it or not.

I myself like it, and I think your selections are interesting, and your editorial good.

It has been refreshing to me to see this number of THE AMERICAN ARCHITECT, cover and all, and I am sure it will be to others.

JOHN MEAD HOWELLS

COMPETITION FOR TWO SCHOLARSHIPS, DEPARTMENT OF ARCHITECTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

TWO scholarships of four hundred dollars each are offered in the academic year 1928-29 for *special students* in the third or the fourth year of the course in architecture at the Massachusetts Institute of Technology. They will be awarded as the result of a competition in design, under the direction of the Committee on Design in the Department of Architecture.

The competition is open to citizens of the United States of good character, who are between twenty-one and twenty-eight years of age, and who have had at least three years of office experience. The competition will be held from May 19 to May 28.

Competitors are allowed to prepare their drawings wherever conditions conform to the requirements of the Committee, but these drawings must be sent to Boston for judgment.

Applications should be received on or before April 9, addressed to Professor William Emerson, 491 Boylston Street, Boston, Mass.

NEW WING, MUSEUM OF FINE ARTS, BOSTON

THE year of 1928 marks the opening of the new wing of the Museum of Fine Arts, Boston, that has been under construction for three years. The new structure houses the collection of decorative arts of Europe and America, a large part of which is now in process of installation. The wing follows the perimeter of a square, enclosing a large courtyard open to the sky. A courtyard garden, somewhat formal in planting and architectural arrangement, is being carried to completion simultaneously with the new wing.

The wing is three stories high, its exterior being in harmony with the architecture of the older parts of the main building. The facade on the Fenway side is of granite, the walls of the courtyard of brick, matching the older walls. Each of the three floors is on a level with the corresponding floor of the main structure which it adjoins. American art of the seventeenth and eighteenth centuries will occupy the lowest floor on the garden level. General European art is being installed on the next, or ground floor. Three rooms on this floor are given over to the interiors from the Derby-Rogers house at Peabody, Massachusetts, containing fine woodcarving by Samuel McIntyre. European art is also being placed on the third, or main floor in galleries and several very important original panelled rooms. All the galleries are arranged in sequence to mark the achievement of one period against another, and for the fuller appreciation of the qualities of each.

The aim of the Museum has not been merely to display a series of historical rooms in this wing, but rather to show by such rooms and related galleries the progress and changes in the decorative arts of Europe and America over a period of several centuries. Each room is completely furnished in the best taste of the period represented, and in adjacent galleries are fine collections of contemporaneous objects, to supplement it. The galleries along the north side of the wing await further funds before being constructed, but the arrangement of rooms and related galleries has been maintained by temporarily using as galleries some of the spaces which will ultimately serve as period rooms. The exterior of the north wall has been made of stucco pending the construction of the additional galleries which will be faced with granite to match the exterior finish of the whole structure.

An important advantage in the event of a large number of visitors at the same time, has been realized in the arrangement of rooms and galleries which permits visitors to circulate freely from one room to another, and to pass easily from floor to floor. Each room and gallery communicates with at least two other rooms or galleries, making it possible for the visitor actually to enter every room rather than to view it as an alcove.

The realization of this new wing is due to the great generosity and vision of Boston people. Its completion marks another step toward the final accomplishment of an original plan for the whole Museum made before 1907 by the late Guy Lowell, architect, and his committee of advisory architects, E. M. Wheelwright, D. Despradelle, and R. Clipston Sturgis.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

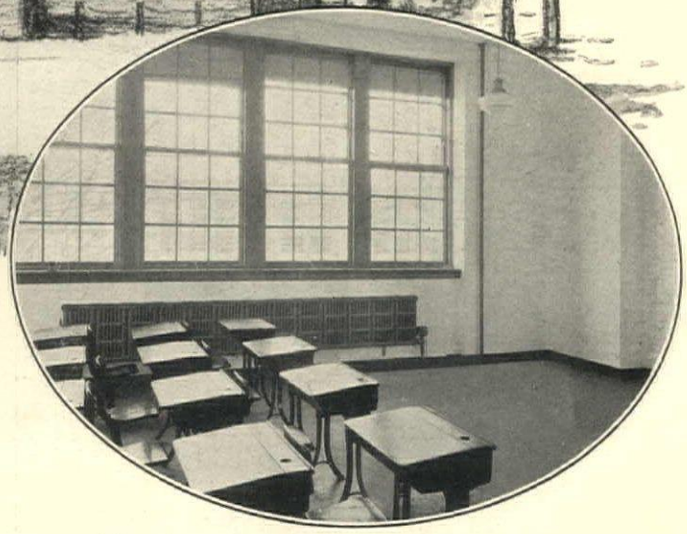
American Cities

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Independence Hall
Drawing by M. PAUL ROCHE
(Series No. 11)

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CARNEGIE CORPORATION SCHOLARSHIPS

THE Carnegie Corporation of New York has recently set aside a fund for the continuation during 1928-29 of scholarship grants in behalf of prospective college teachers in the fine arts. The sum available is sufficient to provide for a limited number of re-appointments and for about twenty new appointments.

The purpose of the grants is to enable students in the fine arts to pursue graduate study under the direction of American universities either in residence in them or abroad, in preparation for the teaching of graphic and plastic arts in colleges and universities as contrasted with teaching opportunities in museums, professional schools, etc. While no formal pledge is required of incumbents, it is understood that applications received will be made in good faith by those who are planning to become teachers. The desire of the Corporation is to attract promising young men and women to the teaching profession rather than to recognize merit and accomplishment on the part of those who are already members of the profession.

The stipend ranges from $1,200 for first year graduate students to $2,000 in certain cases for advanced work abroad, but in this, as in other matters, the practice of the Committee varies to meet the requirements of the individual student.

Applications for scholarship grants for 1928-29 should be filed before February 15, 1928.

The Advisory Committee on scholarship grants will make selection on or before March 30, 1928, and applicants will be notified as soon as possible thereafter.

For further information address the Carnegie Corporation Advisory Committee on Scholarship Grants, 522 Fifth Avenue, New York City.

PROPOSED ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE

DEFINITE steps toward the consummation of the plan to erect a monumental lighthouse on the coast of Santo Domingo to honor the memory of Christopher Columbus, were taken at a recent meeting of the Governing Board of the Pan American Union. The Permanent Committee of the Governing Board, consisting of the Ambassador of Argentina, Hon. Honorio Pueyrredon; the Minister of Honduras, Hon. Luis Bográn; and the Minister of the Dominican Republic, Hon. Angel Morales; was authorized to proceed with the formulation of the program and rules for the architectural competition for the erection of the lighthouse. Under a resolution previously adopted by the Board, this competition will be open to the architects of all the world, without distinction of nationality. The lighthouse will be erected through the co-operation of the Governments and peoples of all the nations of the world.

The bases of the architectural competition have already been formulated, Albert Kelsey, F. A. I. A., of Philadelphia, one of the associate architects in the erection of the Pan American Building at Washington, having been authorized to proceed to the Dominican Republic to undertake a study of the site selected for the lighthouse, and to prepare the bases of the program and rules for the competition.

The idea of honoring the memory of Columbus by the erection of a lighthouse is, it is understood, not a new one. As early as 1852, the suggestion was made by the Dominican historian Antonio del Monte y Tojada, in his "History of Santo Domingo," that a lighthouse should be erected in Santo Domingo "as an act of recognition of the greatness of Columbus," and "paid for with funds raised by popular subscription in all the cities of Europe and America."

To secure the practical co-operation of the governments and people of America, the Permanent Committee of the Governing Board of the Pan American Union has been authorized to communicate with the cultural and civic centers of the respective countries, in order that the necessary interest may be aroused and a proper atmosphere developed for the eventual appointment of national committees in each country to co-operate in carrying out the plan of erecting the lighthouse.

The competition, which will be open to the architects of the world, will be conducted in accordance with the rules of The American Institute of Architects. There will be a preliminary and final competition judged by an international jury, which will meet first in Europe, preferably in Madrid, and in some South American city to be selected later. Fifty thousand dollars will be distributed in prizes. Within a short time a special booklet, setting forth the terms of the competition, will be published and may be obtained by practicing architects who register for participation.

Architects who propose to compete are requested to register at once, and state whether they desire a program in English, Spanish or French. Applications should be addressed to Albert Kelsey in care of the Pan-American Union, Washington, D. C.

ECHO OF LONG AGO

WHEN excavating in the Piazza del Municipio, Naples, workmen recently broke through with their picks into a huge subterranean chamber of whose existence no one, apparently, had been aware. Three passages lead off from it. The underground network seems to have formed a part of the city's fortifications in the early seventeeth century.

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THIRD SESSION, SUMMER SCHOOL IN ITALY

A SUMMER school and tour of instruction for American students under the Royal Italian Government has been organized. The tour will be conducted by Professor Paul Valenti. Members of this school will, by special arrangement, be given receptions by Government representatives, university faculties and student bodies, with unusual opportunities for establishing congenial relationships with Italian students. Thus an acquaintance with the Italian language and customs will be initiated at once, so that students may be touched with love and respect for the national art of Italy and be enabled to appreciate readily all of the resources that Italy can provide for their culture. A definite course in architecture and archaeology will be offered architectural students, and problems will be given to students at the beginning of the term. Trips to all the important centers in Italy will be made periodically in order to enjoy the visions of the art of every age and gather valuable information, through sketches, measured drawings and photographs, with which to advance and complete the work. The itinerary has been chosen with special reference to the combination of study with the enjoyment of the natural beauty in the land of travel. The class will sail from New York July 2 and is due to return September 17. Further information may be obtained by communicating with Professor Paul Valenti, Washington University, St. Louis, Mo.

COMPETITION FOR WAYSIDE REFRESHMENT STANDS

THE second of a series of four competitions for the design of wayside refreshment stands has been announced. The objective of these competitions is to improve the appearance of wayside refreshment stands which, through ugliness of conception and carelessness of construction, are beginning to menace the beauty of our highways. The first competition, which was concluded on December 15 last, offered prizes for photographs and plans of the best stands already in use. This competition was won by Norma Bamman of Plainfield, N. J.

The second competition now being announced is architectural in character and offers prizes for the best original designs for stands which will improve the present conditions. Ten awards will be made; five for stands without gas pumps, and five for stands with gas pumps. The buildings in the first case should not occupy a plot of ground over 3,000 square feet, and in the second case, not over 5,000 square feet. Plans for the stand of the first case should indicate arrangements for the preparation of food, space for gas range, cupboards or shelves, work-table, ice-box, sink, etc. Service room should show space for counter or table with chairs, heating apparatus, display cases, etc.

Plans for the stand of the second group should show arrangements for preparation of food, space for gas range, cupboards or shelves, work-table, ice-box, sink, etc. Service room should show space for counter or table with chairs, heating apparatus, display cases, etc. Men's and women's lavatories should show space for basins and toilets. Gas station should indicate position of gasoline pumps, oil barrels, etc., and approximate distance of station from refreshment stand. The buildings should be simple in design and economical of construction. They should be in harmony with, or follow the architectural traditions of their surroundings. The plans must show the paths and drives and position of underground tanks (if any).

Five prizes are to be awarded ranging from $500 to $100. Drawings must be delivered to the Art Center, 65 East 56th Street, New York, not later than 5:00 P. M. March 15. The jury is made up of the following: A. F. Brinckerhoff, Harvey Wiley Corbett, George B. Ford, Ely Jacques Kahn, and Electus D. Litchfield. Further information regarding the conditions may be obtained from the Art Center.

PERSONAL NOTE

F. S. LAURENCE has resigned as Executive Secretary of the National Terra Cotta Society to accept the active presidency of the North American Society of Arts, in New York City. Mr. Laurence was elected to the presidency of this organization in the Fall of last year, but did not assume the active duties of his new position until January 1, 1928, after six years and seven months spent with the terra cotta industry in charge of its advertising and other promotional activities.

Formed originally to serve professional interests, the North American Society of Arts, Inc., a few years ago, extended the scope of its service to include the assistance of industries desiring to attain better standards of design, color and craftsmanship in their products. It has given special attention to the more effective employment of color, with a view to not only improving the manufacturing standard in this particular, but increasing the sales appeal of the article manufactured.

ANNUAL MEETING OF THE SOUTHERN PINE ASSOCIATION

THE annual meeting of the Southern Pine Association will be held in New Orleans, La., March 26, 27, 28, 1928, at the Roosevelt Hotel. The Board of Directors and various committees will meet on March 26. On that same date a general session of southern pine manufacturers will be held for the purpose of discussing mechanical and operating problems. The annual meeting proper will be held on March 27 and 28. Many important problems facing lumber manufacturers will be presented for discussion.

THE
AMERICAN ARCHITECT

FOUNDED 1876

WITH WHICH IS CONSOLIDATED THE ARCHITECTURAL REVIEW

VOLUME CXXXIII - FEBRUARY 20, 1928 - NUMBER 2539

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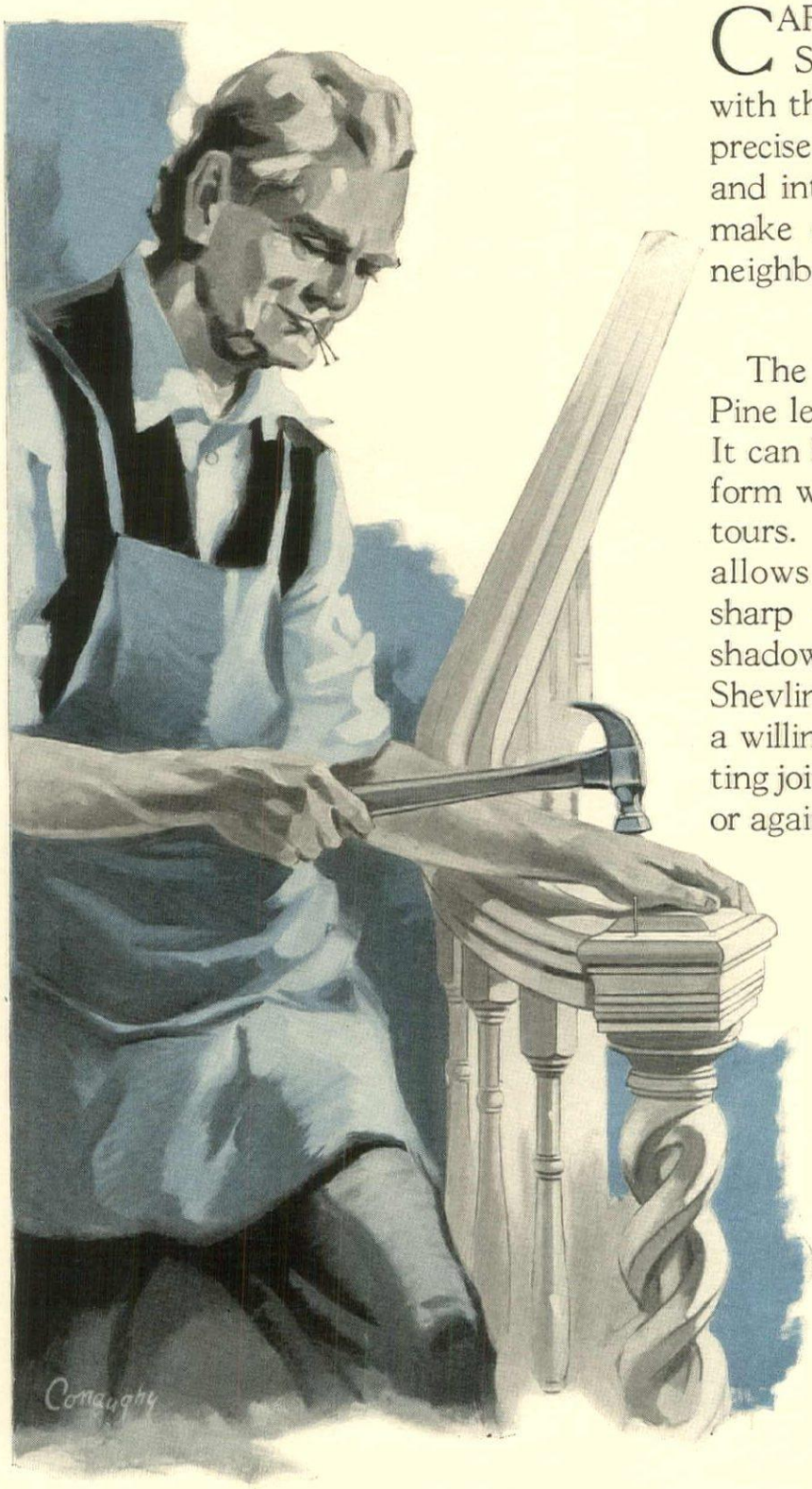
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THE PUBLISHERS' PAGE

In recent years considerable interest has been attached to the domestic architecture of Normandy and Brittany. Houses and other buildings in the locality have been the inspiration of much of the best domestic architecture conceived in the United States. The result has usually been a picturesque, sturdy little house, excellent in mass, proportion and detail. Samuel Chamberlain's article "Breton Silhouettes" and the accompanying illustrations which appear in this issue of THE AMERICAN ARCHITECT are, therefore, of practical and timely interest. As usual, the text is written in the pleasing and vigorous manner in which Chamberlain always treats his subjects.

Wm. Roger Greeley never writes unless he has something to say that is worth reading. Whenever we find it possible to present an article from Mr. Greeley's pen we experience a feeling of good fortune. In the current issue Mr. Greeley writes on "Town Halls," using as illustrations both early American meeting houses and some recent work done by the firm of Kilham, Hopkins and Greeley.

The Savoy-Plaza Hotel, New York, one of the buildings designed by McKim, Mead & White and but recently completed, will be found fully illustrated and described in this issue. This hotel, presenting an interesting and unusual solution of the modern hotel problem, is operated in conjunction with the Plaza Hotel located across the Square upon which the familiar Vanderbilt House also faced for many years. The Savoy-Plaza was, therefore, designed to recall the spirit and exterior appearance of its sister building. Zoning laws have changed since the Plaza Hotel was erected and it is of interest to note the effect that these laws have had on the new structure as compared with the older one. Designed in the spirit of the French Renaissance, the Savoy-Plaza perhaps recalls the Plaza most noticeably through its detail and the green tile pyramidal roof so pronouncedly French in character. The site of the structure provided three street frontages which, with the unusually large courts in the front and rear, are certain to afford a generous quantity of light and air to all guest rooms. It will be noticed upon examination of the plans that the rooms are larger than those provided in the average modern hotel. This was a feature particularly stressed in the original program for this building. Another unusual feature of this hotel, the result of its location, is the incorporating of shops and offices on the second floor. While the mechanical features of this building are not unusual, apparently nothing has been omitted that contributes to the comfort of the expected guests and the efficient operation of the services which hotels are called upon to provide.

Many of our readers are particularly interested in school buildings. The Lexington High School at Lexington, Ky., of which Warner, McCornack and Mitchell were the architects, will be found illustrated in this issue. While the plans and elevations treat this structure as a single building, it is in effect a group of buildings cleverly joined as one. We believe that the Lexington High School is an institution that warrants the careful attention of our readers.

The designs of the three American architects which were submitted along with those of three English architects in the final competition for the new Shakespeare Memorial Theatre at Stratford-on-Avon, England, are reproduced in this issue of THE AMERICAN ARCHITECT. The program called for a modern theatre of dignified simplicity to be built at a cost of approximately $750,000. The seating capacity of the new theatre was stipulated at 1000. Conditions specified that it be placed on the bank of the River Avon in the midst of an immense formal garden. The walls and stage of the old Memorial Theatre, still standing after the fire which destroyed the playhouse in 1926, were to form the rear of the new theatre, this section being for use as a conference hall. On examination, it will be seen that the three American contestants sought to impart into their designs the style of architecture associated with Shakespeare's time and with that part of old England in which the theatre was to be erected. And yet modern conditions and customs had been considered so that the designs might well be classed as fulfilling the requirements of that portion of the program which called for a modern theatre. Space does not allow the reproduction of the plot plans submitted by the several competitors, although these are especially interesting and must have been given especial attention by the jury. A photograph of the model of the prize winning design by Elizabeth Scott, an English architect, was published in the January 20th issue of THE AMERICAN ARCHITECT; the perspective drawing and plan are reproduced in this issue, with a similar presentation of the designs submitted by the three American competitors.



PLOËRMEL

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

THE AMERICAN ARCHITECT
February 20, 1928

VOLUME CXXXIII FEBRUARY 20, 1928 NUMBER 2539

THE AMERICAN ARCHITECT

FOUNDED 1876

BRETON SILHOUETTES

By Samuel Chamberlain

Illustrated with Drypoints, Lithographs and Sketches by the Author

TOASTING one's ankles before a gas log in a London flat, with a sleety gale whistling without, it is pleasant to recall one's windswept wanderings in Brittany the past Summer, even though these took place in the teeth of the tourist season and under the most glowering of Breton skies. The recorder of these mild adventures launched forth in rather enviable circumstances, fancy free, with a galloping Fiat to hunt out any spot that looked intriguing on the map. Neither nursemaids, sleeve-tugging infants or inseparable spouses dotted the scene. A case of a lone and luxurious tramp laden with a tattered portfolio, a sagging camp stool and a dark blue package of strong French cigarettes. Days passed in leisurely sketching with two hours for lunch and a calm perusal of the latest sporting



THE VETERANS, JOSSELIN

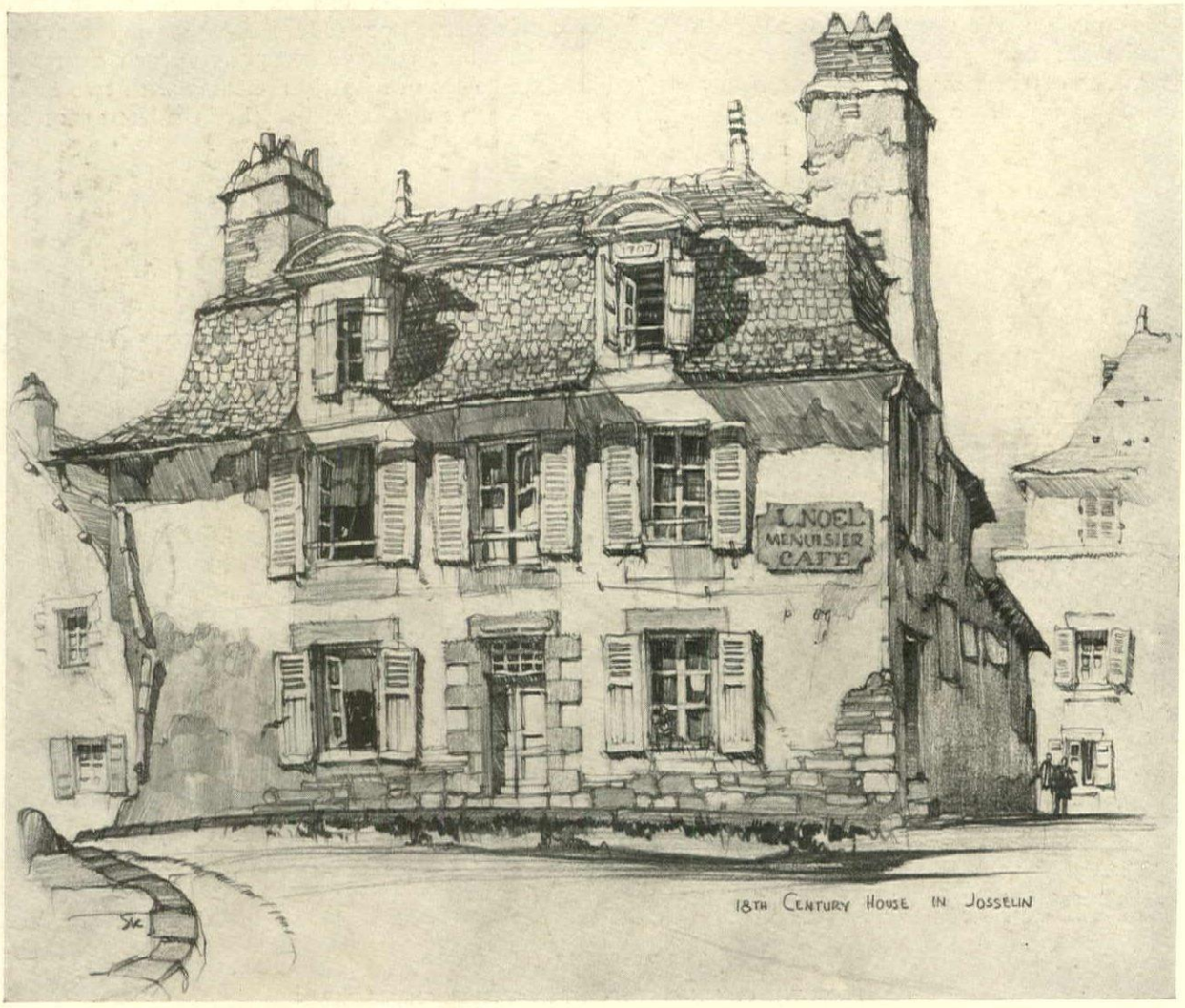
FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

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gossip in the "Miroir des Sports," the newest political dirt in the fiery "Action Française" and What's What in the Paris Love Mart in "Fantasio" and that pale green classic, "Frou-frou." Dinner time devoted to the conscientious stowing away of commodious beefsteaks and "pommes frites" at a large table, populated by blasé travelling salesmen, whose chatter is quite as typical as the smoking car banter of the same fraternity at home. Twilight turned over to a prolonged cup of black coffee at a tin table under the trees, followed by enough vieux Calvados and old Cognac and yarns from the "voyageurs de commerce" to induce a deep slumber which carried one nicely into the next morning and the pink-cheeked "femme de chambre's" knock on the door.

Brittany, under such circumstances, can be most delightful and unforlorn, not at all the rather bleak and galeswept place that it appears to the five-day visitor in rapid flight. There are no pressing factors such as an impatient chauffeur or a maiden aunt oppressed by the lack of bathtubs, nor any obligation to visit double starred grottos merely because they are in the guide book. One can linger in the village pub without qualms of conscience, or chin with blooming patisserie maids unmindful of the glances of envious disapproval of itinerant tea-drinkers from across the Channel. There is no necessity of holding to American collegiate standards of dress. Where passing Princetonians feel constrained to be togged in well pressed light tweeds and pearl gray felt hats of bewildering immaculateness, and the boys from Urbana and Ann Arbor affect the most country-clubby of plus fours, a strolling tramp with a few hundred franc notes folded in his hip pocket may revel in a delicious and nondescript ensemble: a French shirt with tails which come to the knees (these, when trimmed, provide superb paint rags), a deformed Panama with an ancient patine of inky finger marks, a battered homespun coat, dusty flannels and a French "gift" necktie whose moiré gaudiness bans it from public display in the city. How free one feels in such loose and undefinable garb, with one's plans quite as vague as the crease in one's trousers!

This small excursion began in the town of

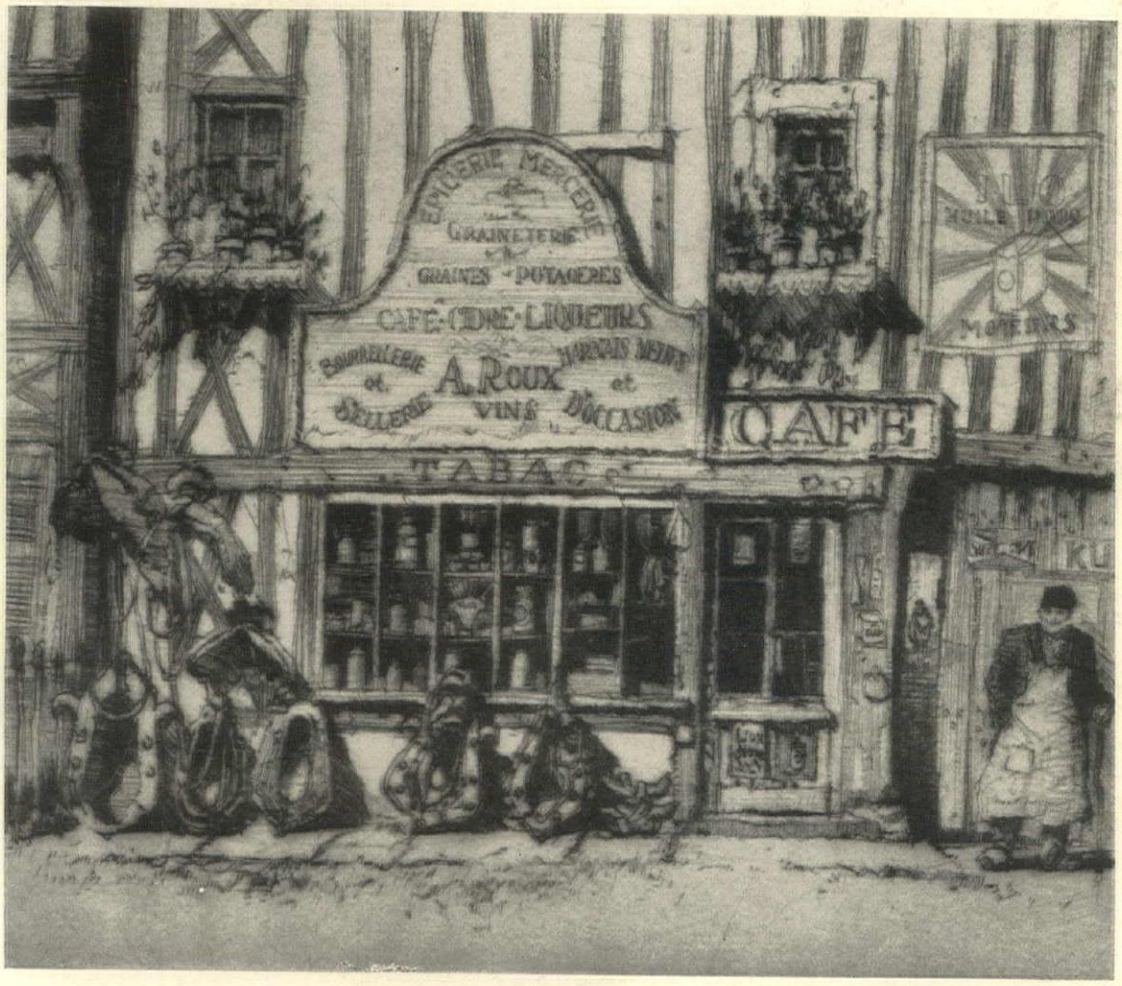


18TH CENTURY HOUSE IN JOSSELIN

Argentan, whose massive church, resplendent with Renaissance towers, I had always wanted to see. The town, however, is not an attractive one. After Argentan, you roll over sparsely wooded hills, parcelled into patches of verdant green and freshly plowed brown, into the warm buff of wheat fields and the flaming vermillion of prodigal poppies. Here were expansive plots of artichokes and cauliflowers, the latter being quite odoriferous, which later would fill train upon train headed for Les Halles in Paris.

The mythical boundary line between Normandy and Brittany is vague topographically, but the shift in architectural style and material is strangely immediate. All vestiges of timber construction seem to fade with the first breath of Brittany, not to reappear until one is well in the heart of the peninsula. The plastered walls and the tiled roofs vanish almost automatically, giving place to walls of severe and well-seasoned granite, to roofs of neatly trimmed slate. Houses cease to slump on their haunches and to assume the charming nonchalance of ripe old age. The stern Breton dwellings of unsagging stone look as though a sand blasting would leave them as firm and shining as when they were new. The elaborate stone carving of Normandy, facilitated by a pliable material, gives way to the coarse and restricted detail of chiselled granite, almost primitive in character.

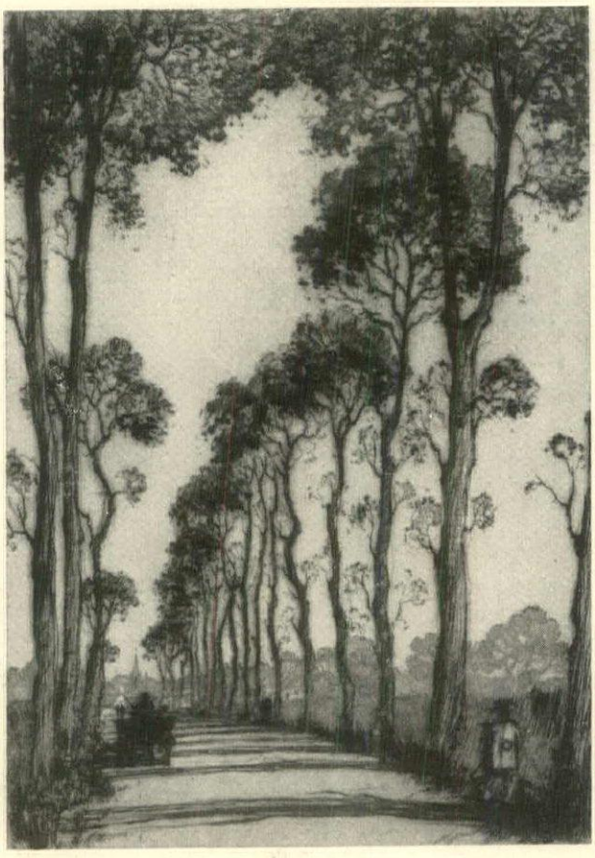
A succession of stony little villages, each with a sombre church, ensues until finally one jolts over the cobbles into Rennes, probably the sleepiest city of its size in France. There must be a great deal in this deserted metropolis to attract the explorer for things architectural, but there is surely nothing to tempt one to descend from the steering wheel and gape in amazement. One passes the dower functionary at the "octroi" of Rennes without many tremors of regret. Ploërmel, which nestles almost in the mathematical heart of Brittany, is a more intriguing objective. One begins to sense the true Breton spirit in this treeless town, whose square towered church looms up in so impressive a fashion. Many of its houses are embellished with fine Renaissance doorways, and there is a covered market that Brangwyn should never miss. There are suspicions of old timbered houses, but endless coats of whitewash have erased everything but faint



THE HARNESS SHOP

FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

striped bulges. Breton bonnets are in full sway, although the male population at this longitude is unwilling to burst forth with Breton hats and velvet ribbons. There is a quaint bleakness about Ploërmel, which robs its streets of any great intimacy. The interiors of the austere little houses, however, are hospitable and cheery to a charming extent. I had but a few hours in Ploërmel, the majority of which were consumed in attempting a wash drawing of the church, but I learned from pausing pedestrians that more than one famous bicycle rider came from the town, as well as one



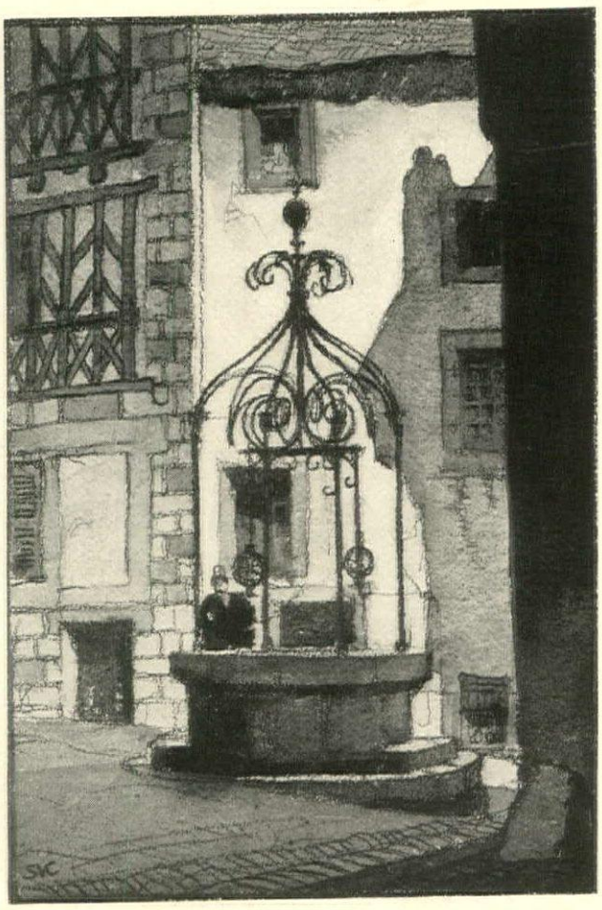
PAYSAGE BRETON

FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

of the minor leads in a new revue at the Empire in Paris. So why talk about architecture?

Rolling out of Ploërmel at five in the afternoon I loaded the back seat with three disconsolate cattle dealers who had come to the Ploërmel market, spent much breath and overtime in selling their beasts, and had missed the last faltering train back to Josselin, some ten miles away. In the next week I had to accept a "coup de blanc" in the nearest café every time I met any one of the three.

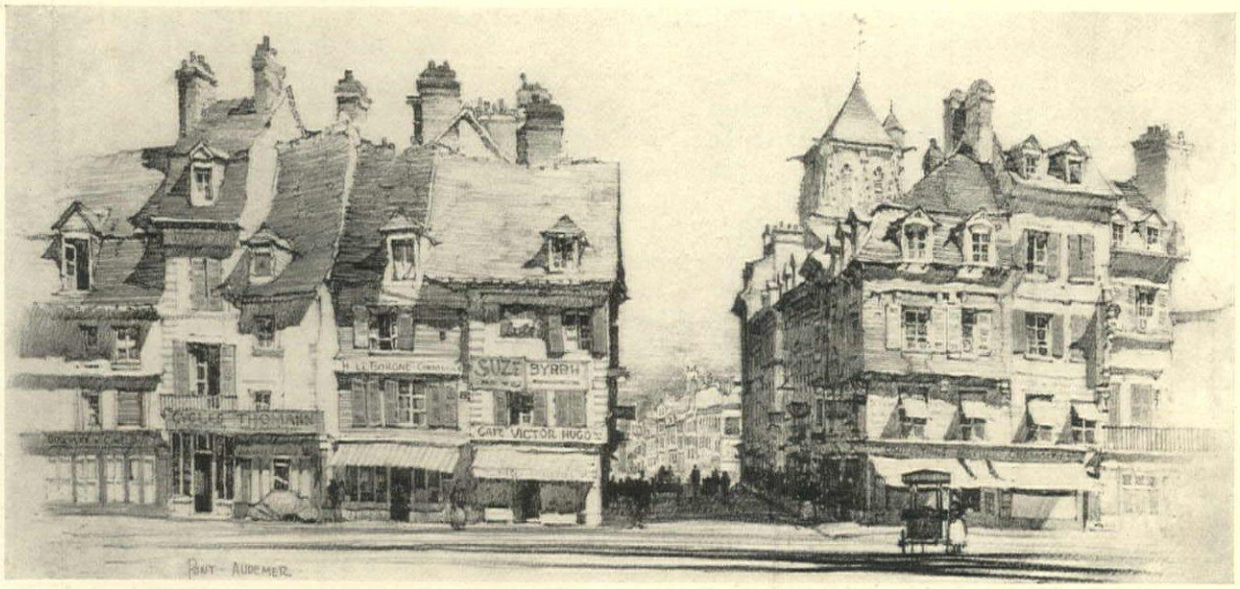
Josselin is a spot of medieval majesty, of lingering romance and ramshackle quaintness. No town in Brittany seems to have retained these characteristics so completely. Its tortuous streets are lined with grotesque little houses, slumping against one another for support, listing crazily over the street. The road level has risen considerably, necessitating a descent of two or three steps to their ground floors. The roof lines are jagged, like the waves of a tempestuous sea, and the chimneys shoot forth at preposterous angles. The drypoint here reproduced understates their eccentricity if anything. Not all of the houses of Josselin are sagging veterans, however. Many of them are built up of long flat slabs of stone, mortared into a pleasing pattern of interwoven rectangles whose joints are neatly marked with cream cement. The village church



HENNEBONT

lacks an ensemble of any particular enchantment, but sparkles with beautiful detail.

The *pièce de resistance* of Josselin will always be its superb château. For generations it has remained in one family and is still the estate of the Duchesse de Rohan, whose husband fell at Verdun. It is too famous among the châteaux of France to call for a description here. Besides a few short paragraphs could only do it an injustice. It is one of the most perfect of the great châteaux from the point of view of setting and atmosphere, and it is one of the most livable. One remembers it as a spot of utter and serene loveliness. Its court facade remains a masterpiece of feudal richness; its lofty towers, shooting up from the river bank, the

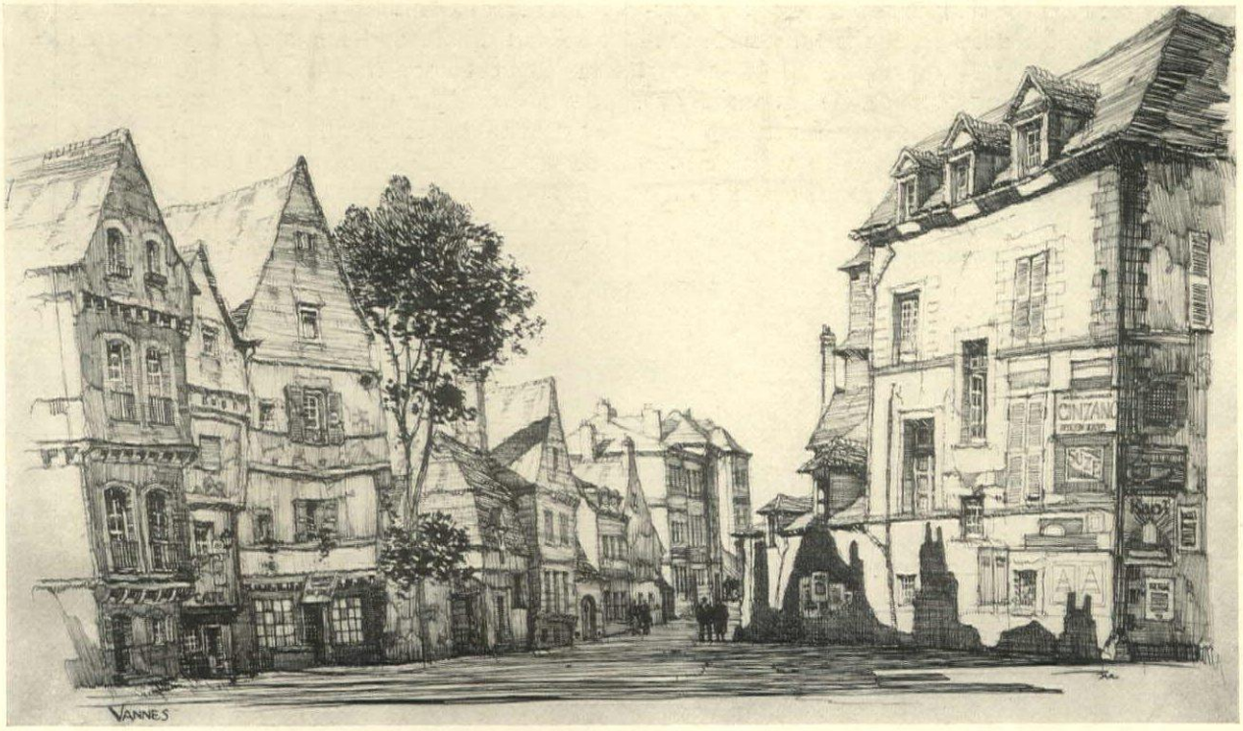


PONT-AUDEMER

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

epitome of silent strength. To view its splendor from the moss-grown locks of the river, with a few canal boats being unloaded in the foreground under a rich mass of mid-Summer foliage, the buff and orange walls of the château silhouetted in the distance against a fleecy Breton sky, is to gaze upon a scene of unapproachable beauty. It is a flawless subject for a poster, a poem or a Christmas card, and, unfortunately, it has been used repeatedly for all three.

A succession of glorious roads leads from Josselin to its larger neighbor Vannes, on the Southern coast of Brittany, roads winding up shallow valleys and over windy plateaus, roads lined with newly manicured trees, long, slender and French poodle-y, roads as bleak as Newfoundland and suddenly as pastoral as the Touraine. Hardly a road crossing is without its wayside shrine carved in browned granite. Lonely little roadside churches dot the way, their spires assuming that awkward



VANNES

slenderness which is so characteristic in Brittany.

Vannes is a mild seaport whose shallow wharves are lined with simple old houses of considerable charm. Clustered about its cathedral are many overhanging dwellings whose roofs almost arch the roadway. They are a bit more sedate than the houses of the same type in Rouen, for example, and better cared for, but their formidable old age cannot be hidden. The portals of the cathedral, framed in a wedge of overbalanced houses, were a tempting subject to sketch, but I finally chose a broad avenue near the water, where there were fewer dogs to upset my ink bottle. Also a glittering pastry shop spread its wares almost at my elbow. Vannes gives one the impression of being proudly, almost austerely Breton. Here on a Sunday afternoon the whole population was garbed in the most handsome of Breton costumes. Even the garage mechanic dangled a pair of oily ribbons. The dress of the French bourgeoisie is evidently held in scorn.

Vannes gave the impression of being a bit aloof and undemonstrative toward visitors, a reputation which it is known to hold. The charabanc riders received rather chilly glances. Vannes has, however, one of the most memorable and hospitable restaurants in all of France. Also it boasts a community washing shed on the little stream which encircles the town walls, as fantastic a fragment of tumbledown architecture as could be imagined.

The small triangle of territory covered by these remarks and sketches seems puny indeed, in comparison with the whole of Brittany. Quimper, Quimperlé, Hennebont, Morlaix and several other strongholds of Breton art demand far more space than can be allotted here, so mention of them is tactfully deferred until another month.

FOURTEENTH CENTURY ROUND CHURCH FOUND

AS the result of excavations which have recently been carried out by G. H. Jack, the County Surveyor of Herefordshire, the foundations of a rough church of the type of the Temple and buildings such as those at Cambridge, Northampton and Ludlow, have been discovered at Garway, a little village on the border of Monmouthshire and Herefordshire, eleven miles west of Ross. These foundations join up to a curiously carved Norman archway between the chancel and nave of the existing church, which dates from the fourteenth century.

The church, as it now stands, is substantially as it must have appeared in the early fourteenth century. It is composed of a nave with west door, a chancel with square end and a south chapel to the latter. The earliest portion is the chancel and chancel arch. This arch is of three orders with Norman detail, the soffit of the inner one having unusual treatment. The south chapel is entered from the chancel through two arches, supported by massive clustered and banded columns, dating from about 1200. The nave apparently dates from the early fourteenth century, possibly after the Knights Hospitallers took over the property. It is short, being within a few inches of the same length as the chancel.

The church of Garway, which is situated in a secluded spot on the Herefordshire side of the Monnow Valley, has attracted a little attention from time to time on account of its detached tower, dating from about 1200, its moresque chancel arch of about 1170, and numerous crosses and other emblems cut upon its walls; and, further, because it was owned by the Knights Templars and later by the Knights Hospitallers. A circular stone dovecot, close by the church, with 666 nesting holes, and an inscription over the door, recording that in 1325 the columbarium was made by Brother Richard de Biri, is all that remains above ground of the domestic buildings of the Templars or Hospitallers.

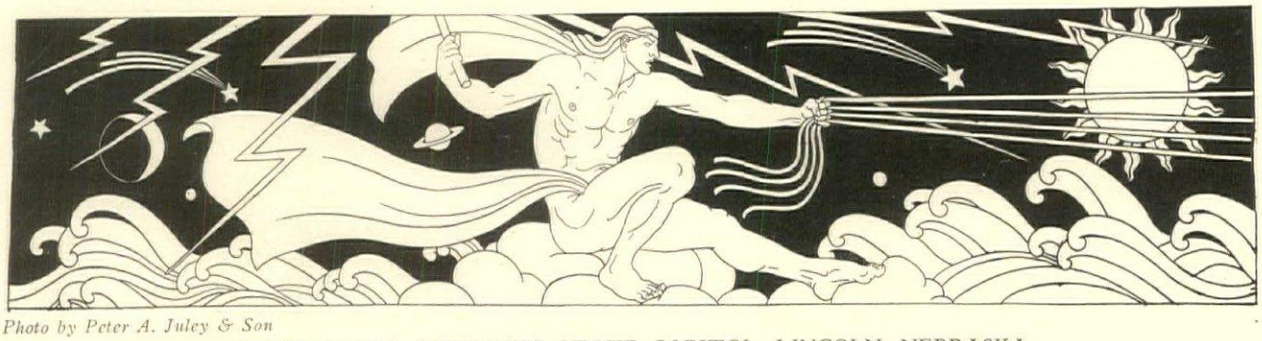


Photo by Peter A. Juley & Son

FLOOR PANEL, NEBRASKA STATE CAPITOL, LINCOLN, NEBRASKA

HILDRETH MEIERE, PAINTER

(Forty-third Annual Exhibition, The Architectural League of New York)

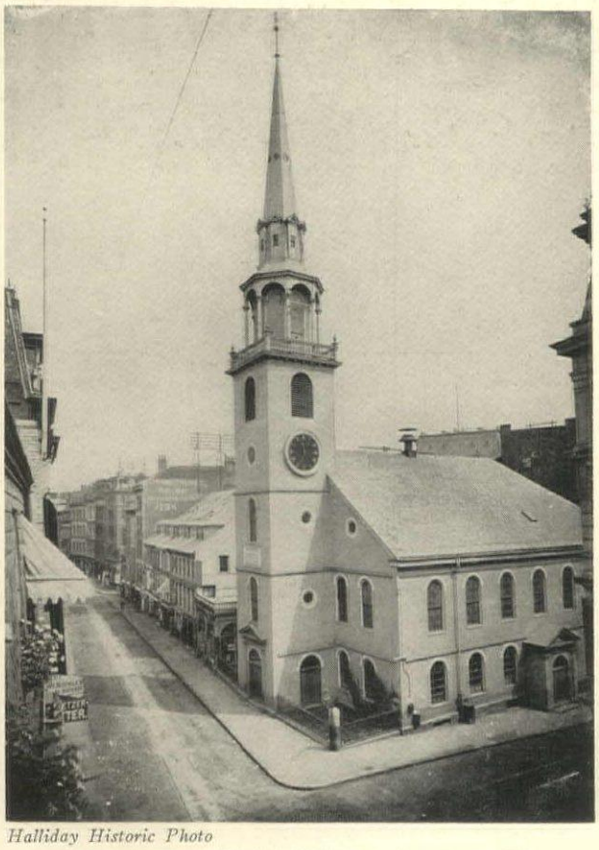
"THE FORA OF DEMOCRACY"

By Wm. Roger Greeley, A. I. A.

NEW ENGLAND alone gives each citizen of its towns the privilege of standing up in a legislative assembly and debating the issues of civil government with his fellows. Nowhere else can every young son of our republic learn by actual participation in government the career of a statesman. Nowhere else can he argue his point in the forum of the people and learn how to sway votes from one side to the other in open debate. Nowhere else is this unique privilege appreciated less than in many of the New England towns where it exists.

It is only here and there that even a majority of the citizens entitled to vote come out to the annual meeting. Many towns are giving up their direct democracy for a representative meeting. The cities, of course, are organized as elsewhere with an executive and a legislative branch.

So it is that in one small section of the country local government takes three different forms—the direct democracy, the representative assembly, and the two-branched city system. With these three forms go three distinct types of capitol building — the town hall or meeting house of the old type, the modified town hall, and the city hall. The first of these types was known from one end of New England to the other.



Halliday Historic Photo

OLD SOUTH MEETING HOUSE, BOSTON, MASS.

AS RENOWNED IN POLITICS AS IN RELIGION!

In early Colonial times the meeting house was the headquarters of both church and state. In it the "parish," which was the political unit corresponding to our present "town," held its meeting, voted its money for highways, schoolhouses, and the common defense, and for the minister's salary. It set aside a parcel of land for general use, called the "common" and another—a wood lot—for the minister to use in securing his winter's supply of fuel. All was done at one meeting by an undivided parish. The building is a familiar type. A vestibule, an auditorium, a gallery, and perhaps a belfry—these were the main elements. They varied within narrow limits; brick or wood, even stone; with spire or cupola, or sometimes unadorned roofline.

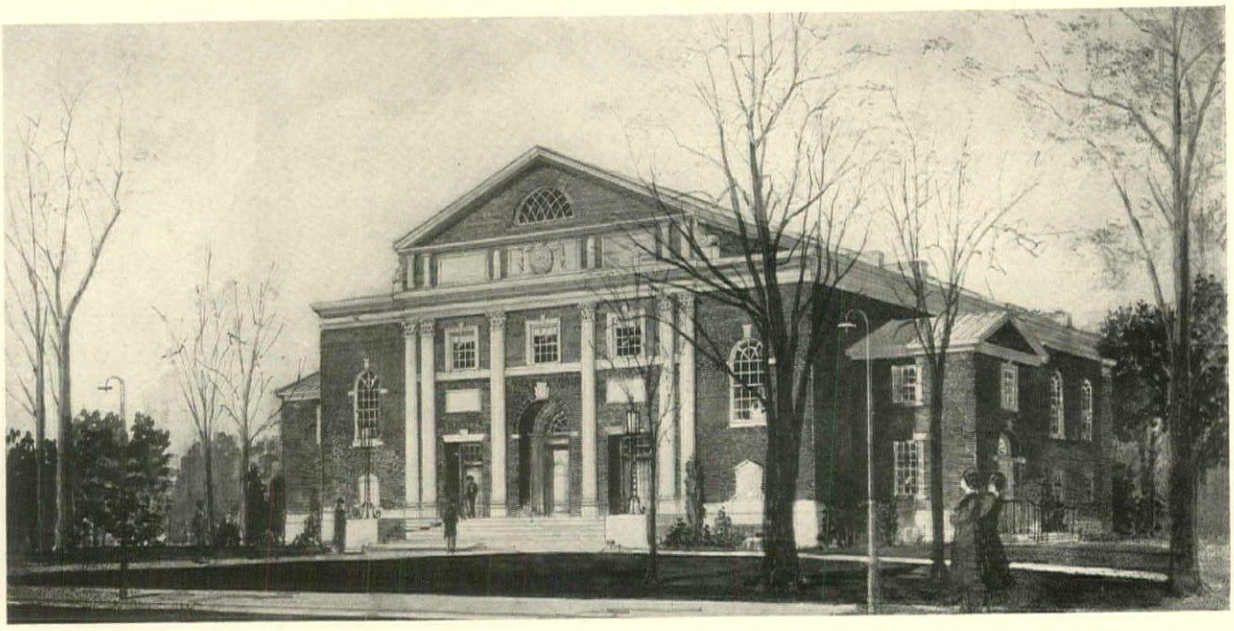
The simplicity of plan exhibited by them all arose from the resourcefulness of the citizen in governing himself. After the meeting had voted its desires, the citizen-officer carried them out without the need of offices or red tape of any kind. If a road was to be built, the neighbors built it. They were men of action.

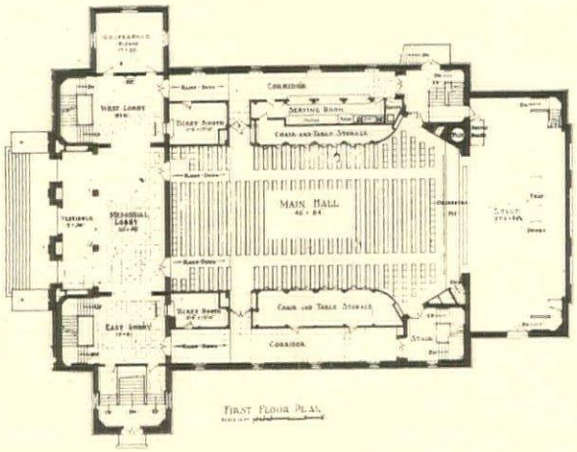
Today requirements are very different. Every last official must have his office, properly lighted, heated, and provided with stenographer, files and other technical properties. The Commonwealth of Massachusetts further requires that he must have two independent ways of getting out of his office—whether the building is fireproof or not—and must keep his records in an elaborately constructed fireproof vault.

Even the sequence of offices must be carefully considered. The treasurer, collector and accountant should be in series. The engineers and assessors use the same maps, which therefore must be convenient to both. All principal officers must be in the southeast corner of the building, as this is the sunniest. Those visited most often must be on the street floor. Those that are engaged in study or bookkeeping should be in a quiet and retired part of an upper floor. The entrance to the hall must be on the front, and so must the main offices.

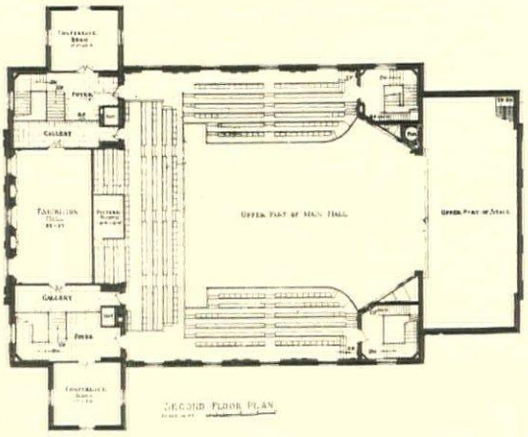
So instead of the simple one-room meeting house for former times, we have developed a complete business building adjusted to a multitude of needs.

Tewksbury and Dover have town houses of this latter type, but these are designed to serve small communities with comparatively simple requirements. They include a public library and banquet

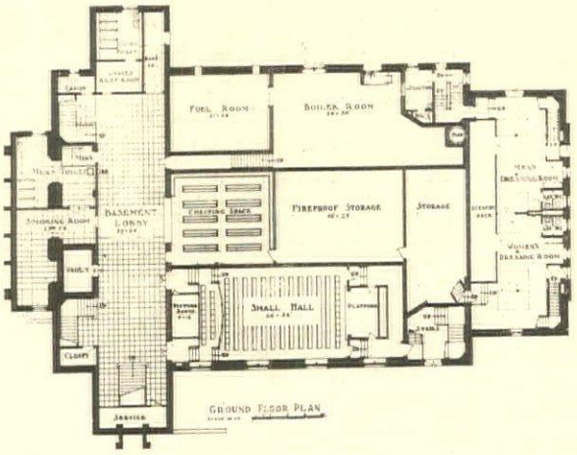




FIRST FLOOR PLAN



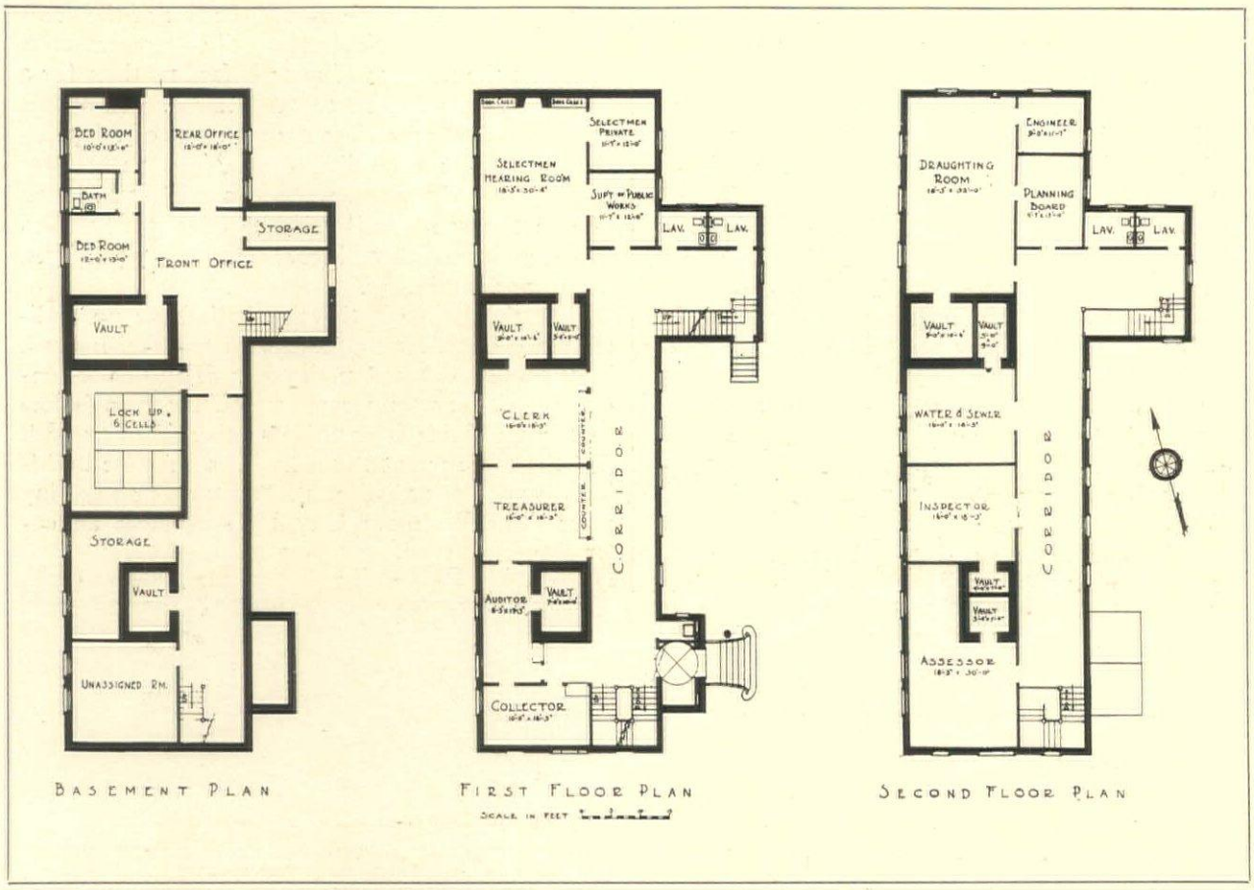
SECOND FLOOR PLAN

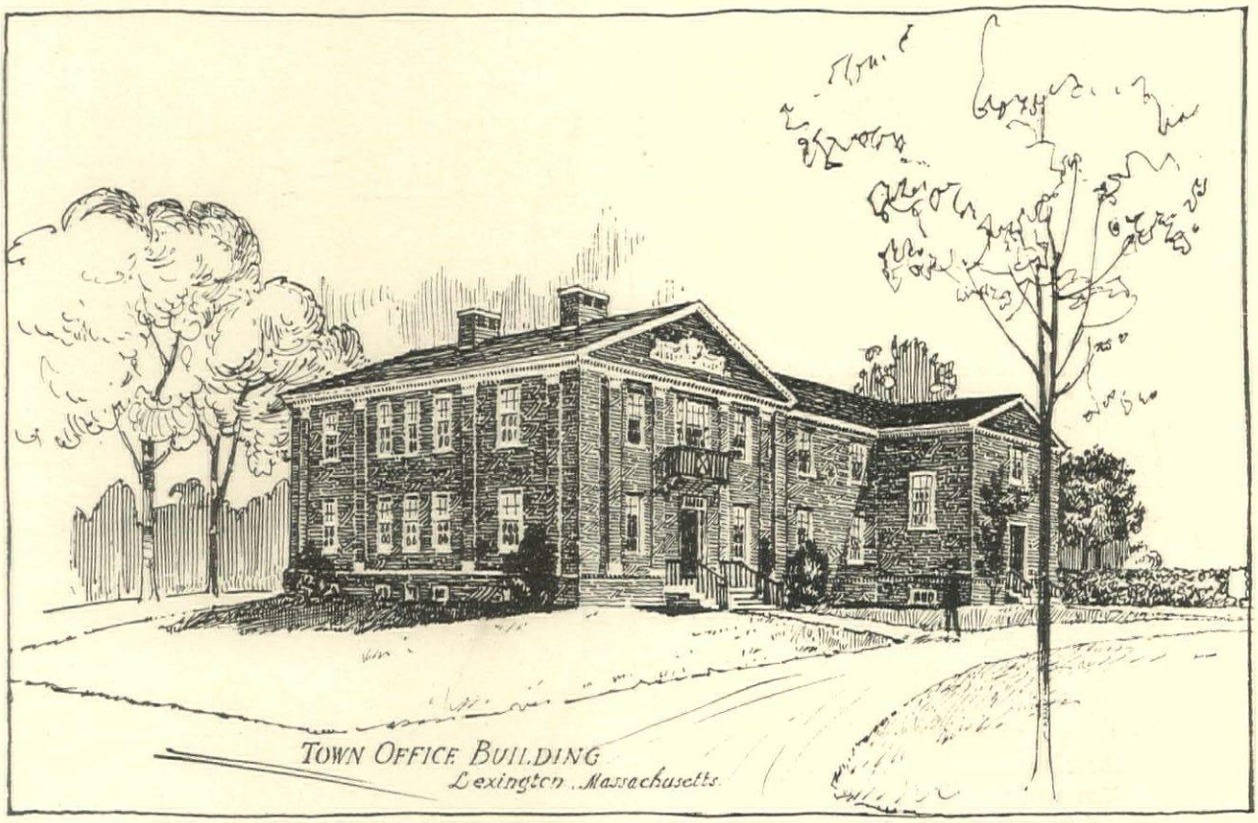


GROUND FLOOR PLAN

ISAAC HARRIS CARY MEMORIAL
TOWN HALL, LEXINGTON, MASS.

KILHAM, HOPKINS & GREELEY AND
WILLARD D. BROWN, ASSOCIATE
ARCHITECTS





TOWN OFFICE BUILDING, LEXINGTON, MASS.

KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS

hall in addition to numerous governmental facilities.

Lexington has a much more highly developed problem. The town hall is limited to large and small auditoriums and a few conference rooms. Its hall is, however, the real seat of government, and it is fitting that the architecture of the building



Halliday Historic Photo

MEETING HOUSE, SANDOWN, N. H., BUILT 1773, STILL USED BOTH AS CHURCH AND TOWN HALL

should express the dignity of the town and the sovereignty of its people by the use of monumental features. This has been done.

To accommodate the offices the town is constructing, adjoining the first, a second building, which is for business only, and is arranged in three stories, with offices along one side of well-lighted corridors.

In the basement, in addition to storage vaults and a health laboratory, is the police department. The general office is entered from grade outside. On the right is the chief's room, and on the left the men's and women's cell rooms, and two bedrooms; in the rear are a lounge, shower and toilet room, and garage.

The first floor provides offices for selectmen and their clerk, the superintendent of public works, the treasurer, collector, town clerk, accountant and inspectors.

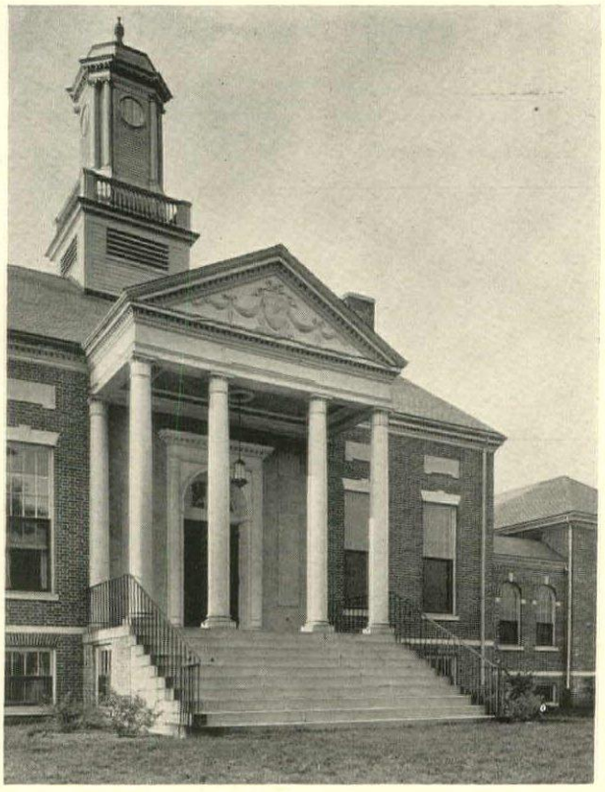
The corridor has a counter and seats, and gives access to public toilets. Opposite the door is the telephone and information desk.

Upstairs, along a similar corridor are the offices of the engineer and public works departments, the assessors, and the water and sewer departments. In addition there are conference rooms for planning board and other town committees or agents. The engineers have an instrument and clean-up room for parties coming in from the field.

The first type of municipal headquarters has developed, therefore, from the simple meeting house to the modern town hall.

The second type is very new. There are perhaps no buildings designed especially to meet its needs. Generally speaking, it differs from the town hall described above in nothing but the size of the auditorium. With a "limited meeting" of representative members the number of seats is far less than for a "town meeting" open to all citizens. Lexington, unfortunately, must face the question of adopting the "limited meeting" before many years have passed. Its auditorium, seating somewhat in excess of one thousand, will then be only partly filled by the meeting, but will serve community purposes, both social and civic.

The third type is the city hall. Here no auditorium is called for, but a council chamber instead, large enough to seat the city council and to accommodate citizens who may attend hearings before that body. Aside from this chamber, the city hall, like the more recent town halls, is an office building plus perhaps a jail or a laboratory, or a polling place. The Waltham City Hall provides an example of this type.



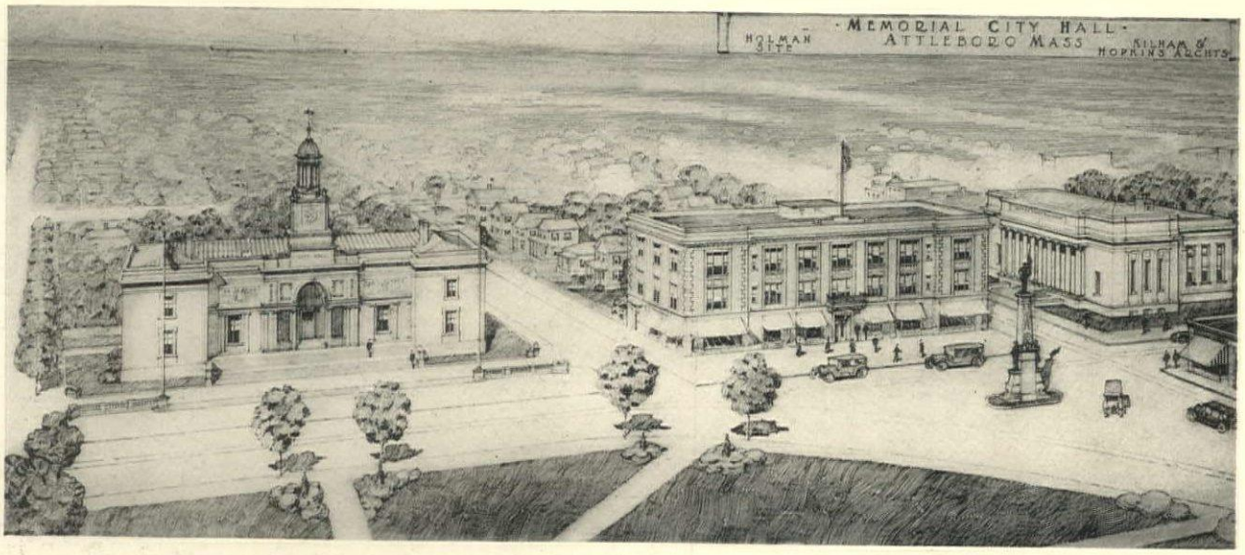
MAIN ENTRANCE

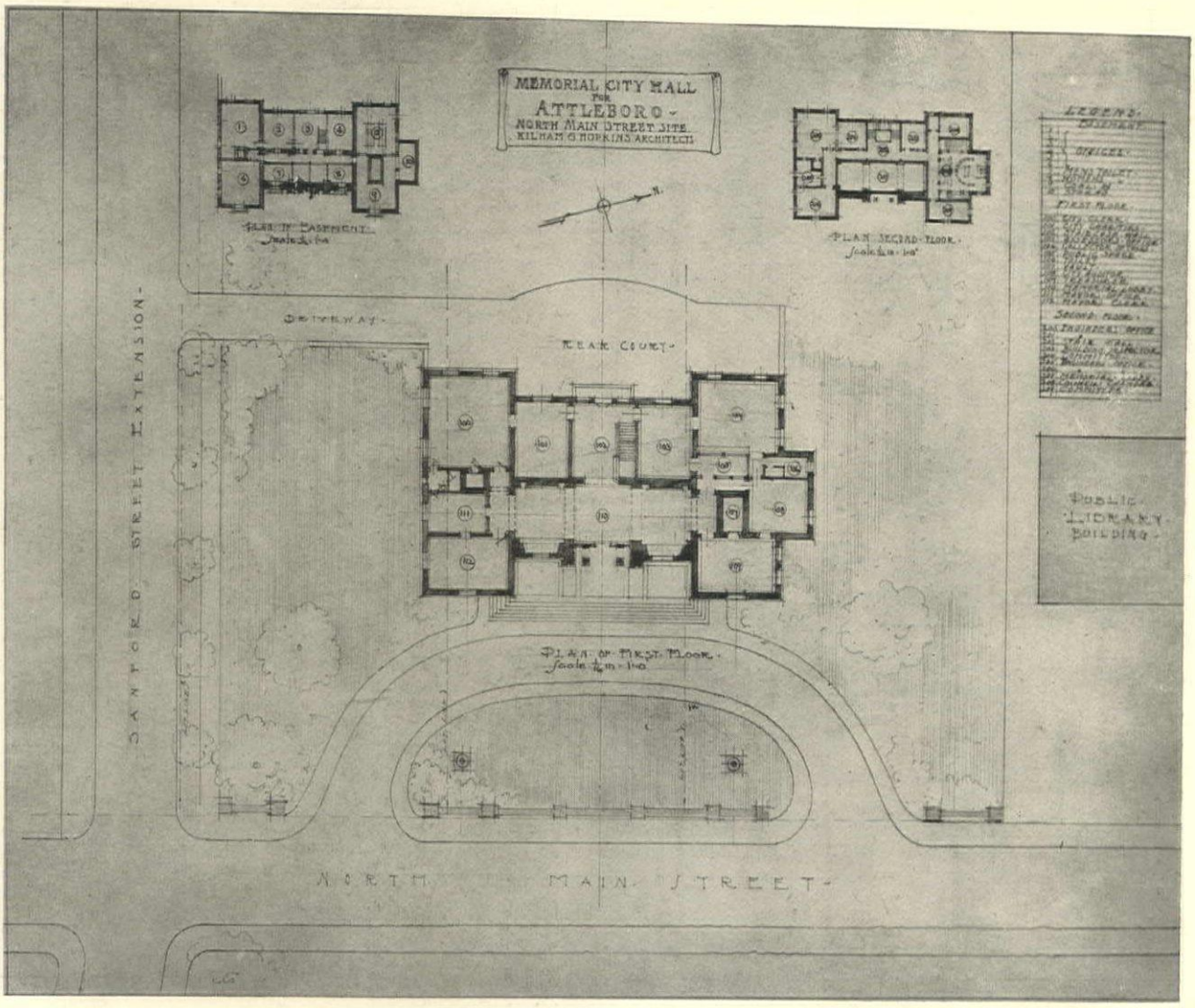
DOVER TOWN HOUSE AND LIBRARY, DOVER, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

On the first floor, opening into a monumental lobby, are the treasurer's office and the general offices of the department of public works. Adjoining the treasurer is the auditor, and beyond him the inspectors. The center of this floor is occupied by a grand staircase and by service rooms. Along the south front, between the two south entrances, is the department of public welfare.

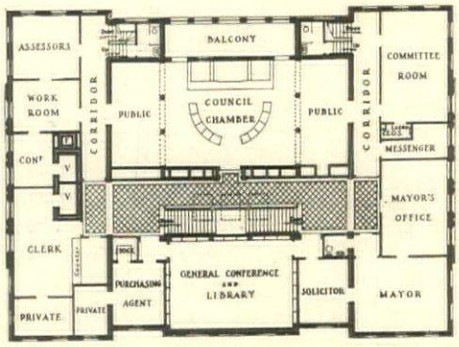
In the basement the drafting room of the department of public works occupies the west wing,





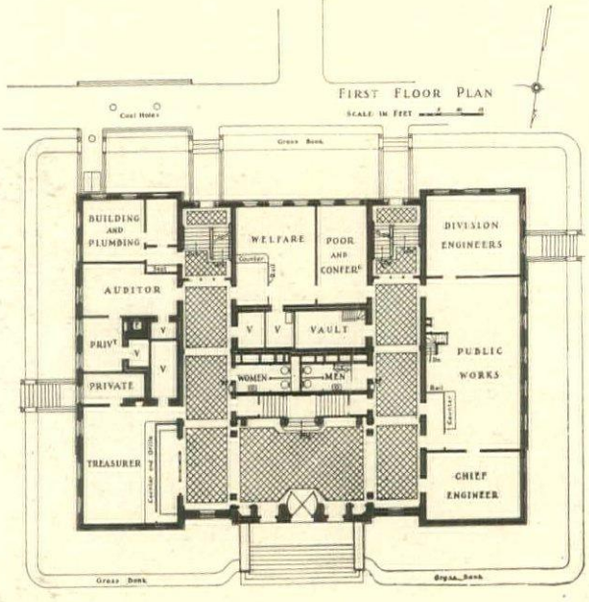
MEMORIAL CITY HALL, ATTLEBORO, MASS.

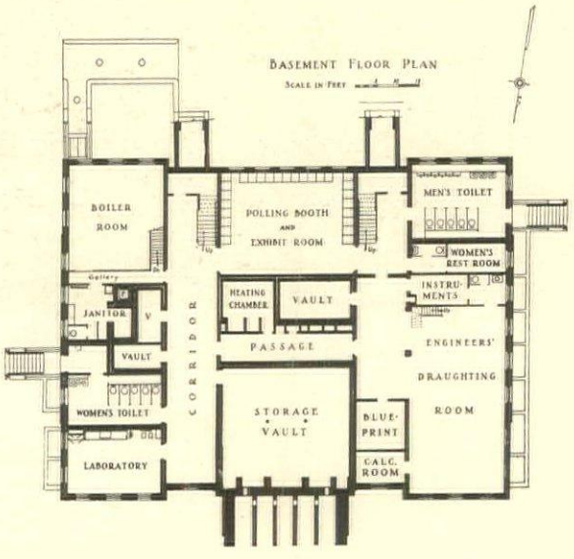
KILHAM, HOPKINS & GREELEY, ARCHITECTS



SECOND FLOOR PLAN

SCALE IN FEET







MAIN ENTRANCE



Photos by Haskell

SOUTH ENTRANCE

WALTHAM CITY HALL, WALTHAM, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

directly under its general offices, and connecting with it by a private stair, dumb-waiter, and two-level plan vaults. The laboratory of the health department and the boiler and service rooms occupy the east wing of the basement. In the center are storage vaults, and between the two south doors a polling place, planned to permit large numbers of voters to circulate easily, in one door and out the other. There are also in the basement, but with the outside entrances wholly separate from the building, two convenience stations for the general public.

On the second or main floor, opening off of a vaulted corridor, are the council chamber, the mayor's office, the city solicitor's office, the purchasing agent, the city clerk, and the assessor's department. In a private corridor connected with the council chamber are city messenger's room and a committee room for the council. The chamber itself opens upon an outside balcony overlooking the broad shaded lawns of the common. From this balcony the mayor and distinguished guests can address the people on holidays and great occasions. On this balcony, too, are instruments for observing weather conditions—mercurial barometer, hygrometer, and recording thermometer.

This building is finished outside in white stone, and adorned with railings, lanterns, and ornamental grilles of hand forged wrought iron from the anvil of Koralewski. The front is brightened by three plaques of polychrome terra cotta representing the seals of the city, the commonwealth and the nation. The building, located on the common, sets upon a low terrace bordered by a yew hedge. It represents an attempt to meet the practical needs of the present day city officials and departments, with enough dignity and elegance to express its importance as the seat of local self-government.

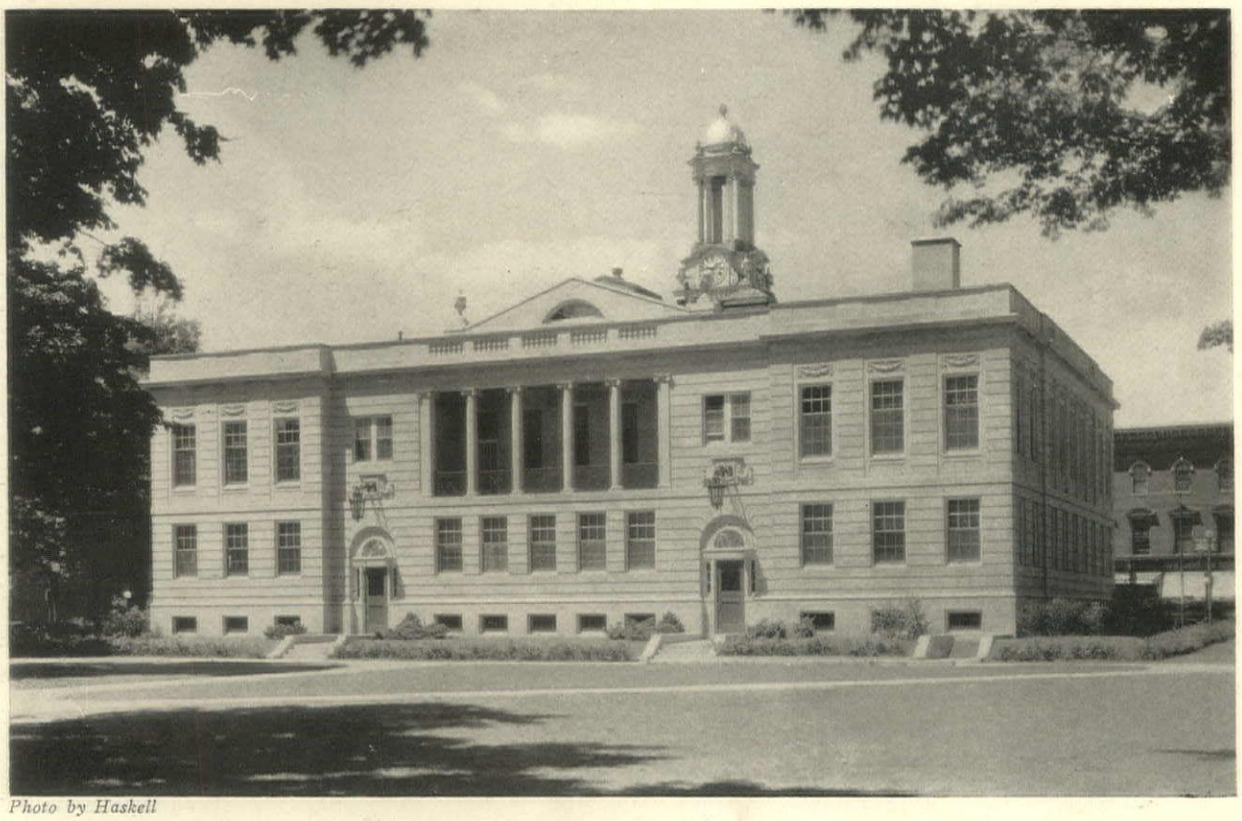
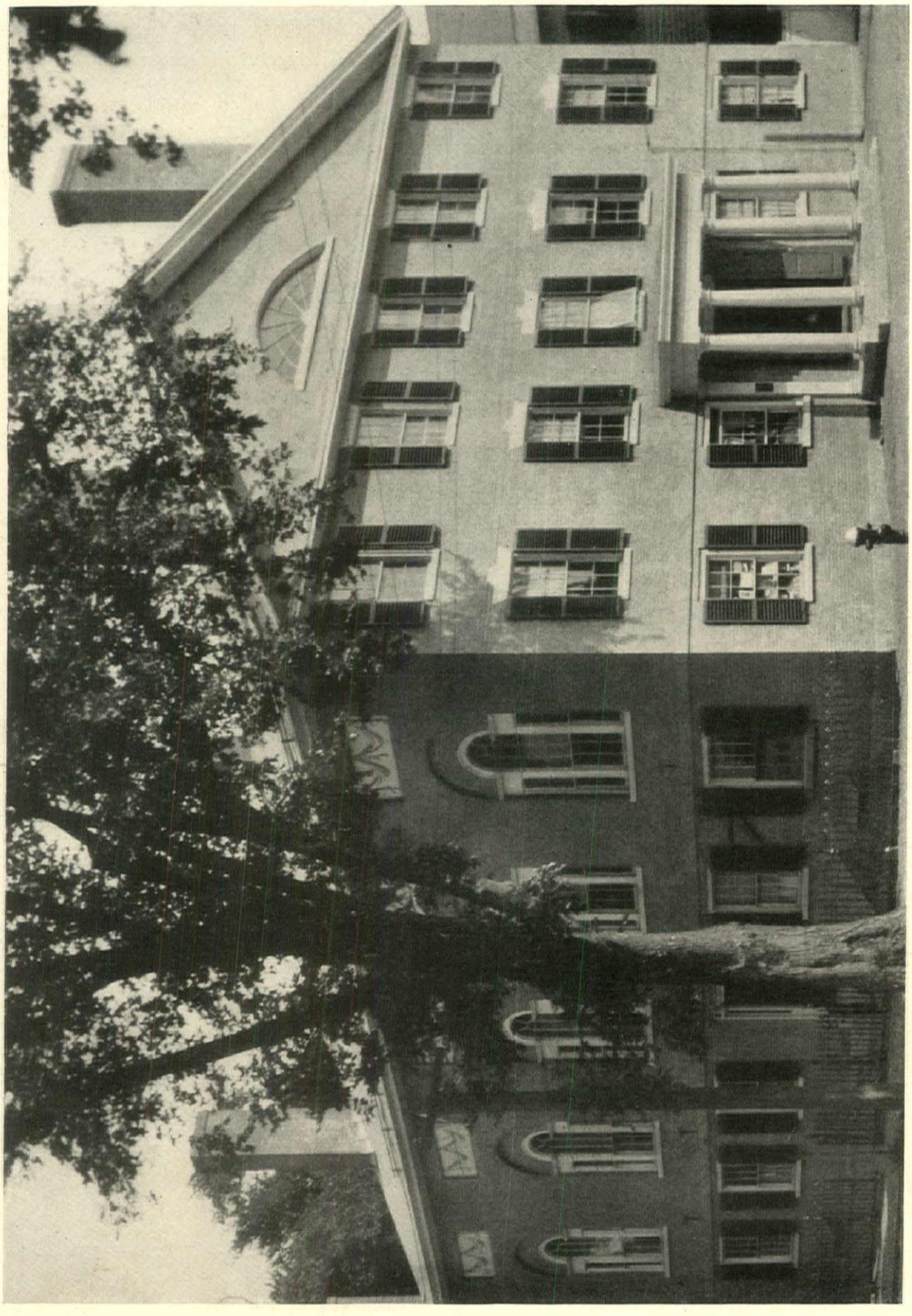


Photo by Haskell

SOUTH ELEVATION

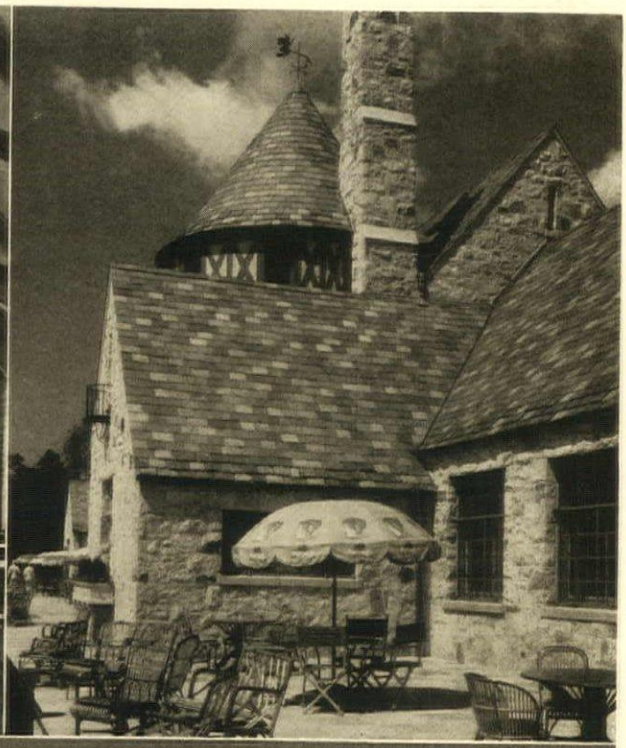
WALTHAM CITY HALL, WALTHAM, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS



OLD BRICK MEETING HALL, SALEM, MASS.
WORKING PHOTOGRAPHS—SERIES II
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT





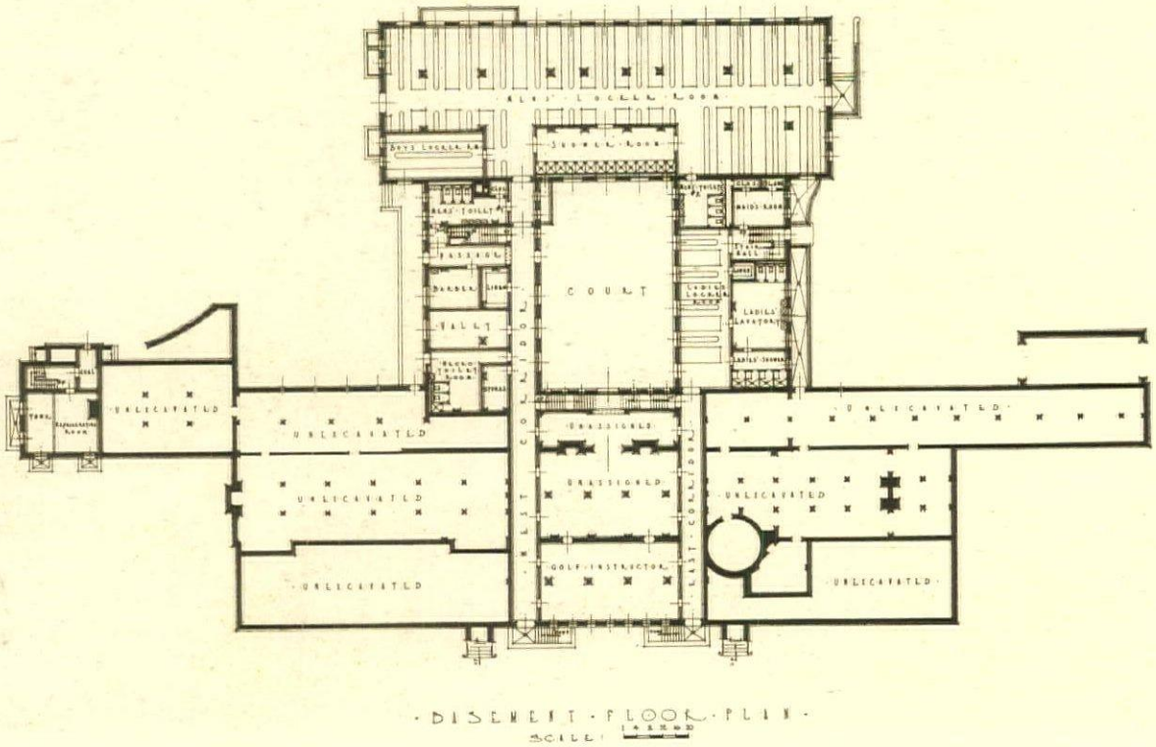


Photos by Tebbs & Knell, Inc.

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

(See plan on back)



BASEMENT FLOOR PLAN

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS



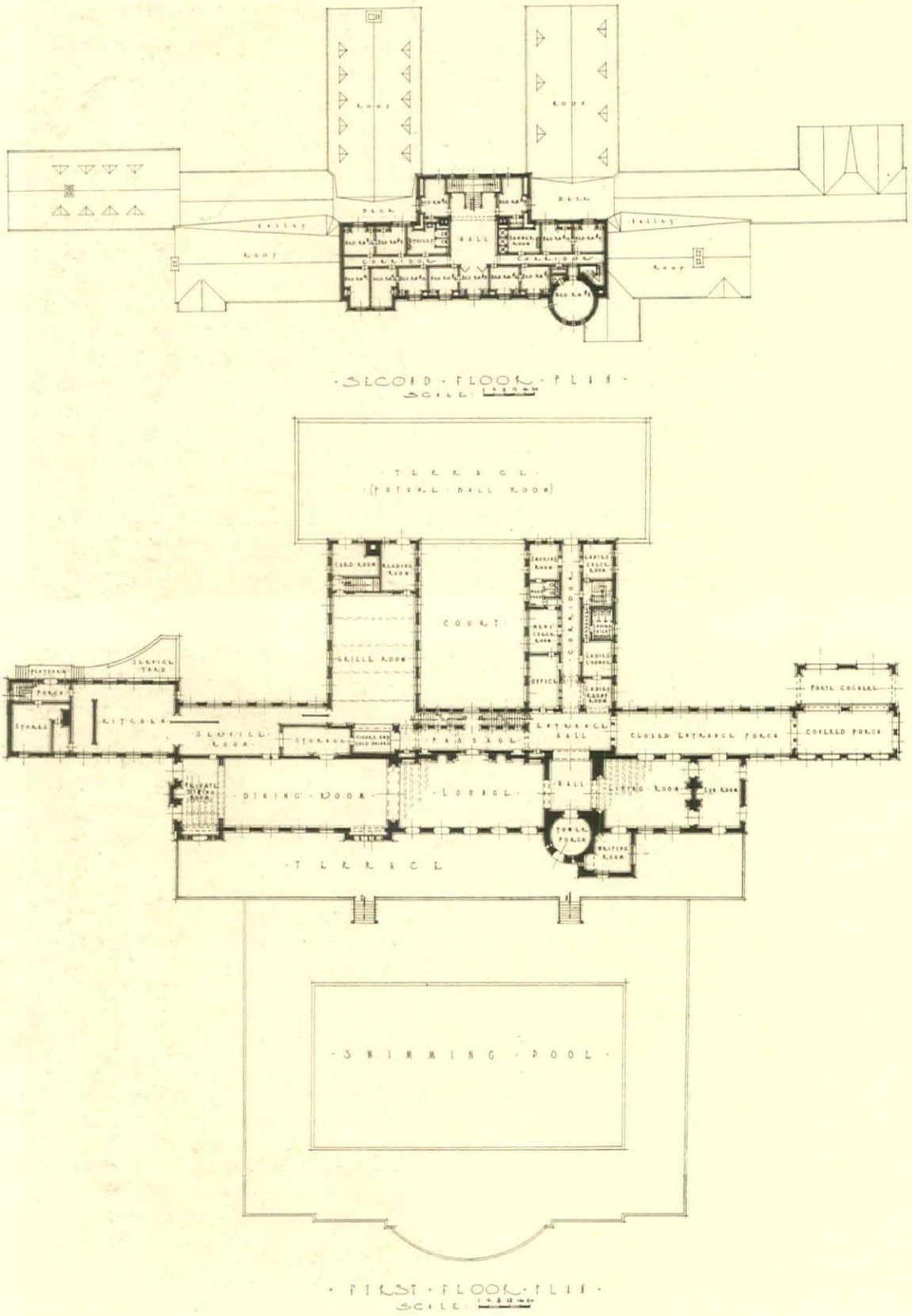


Photos by Tebbs & Knell, Inc.

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

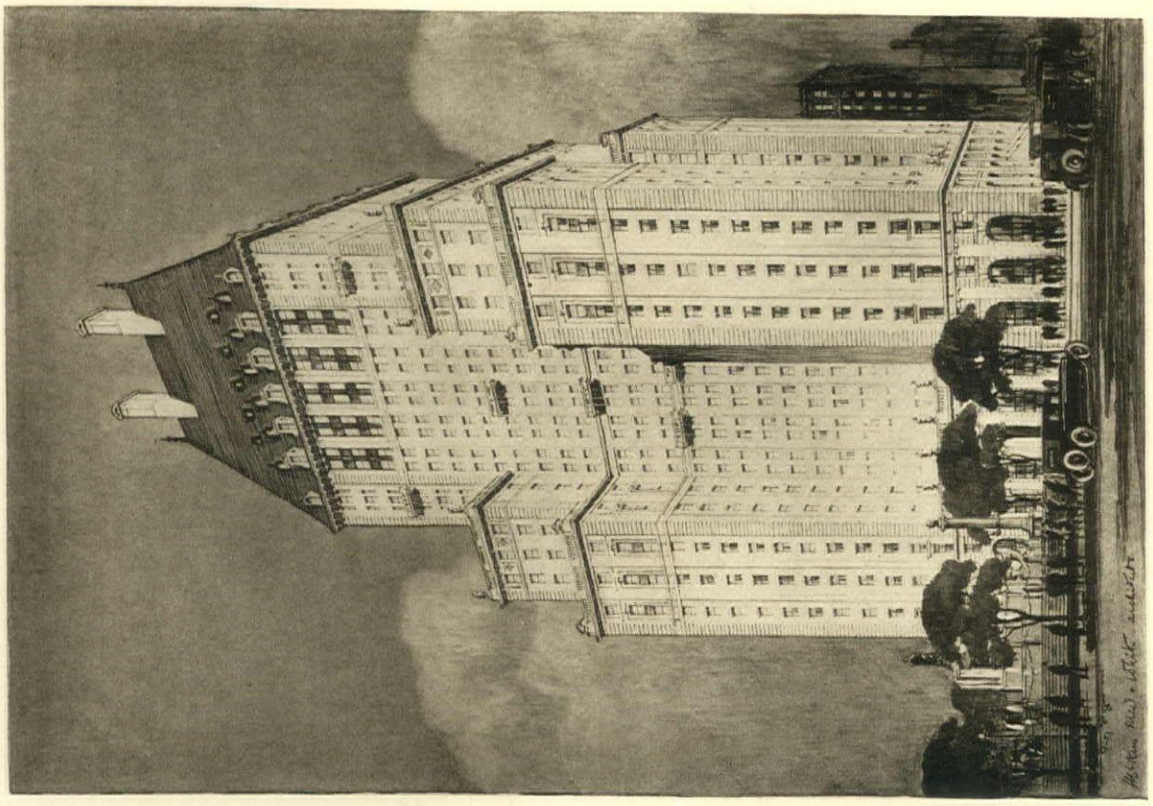
WARREN, KNIGHT & DAVIS, ARCHITECTS

(See plan on back)

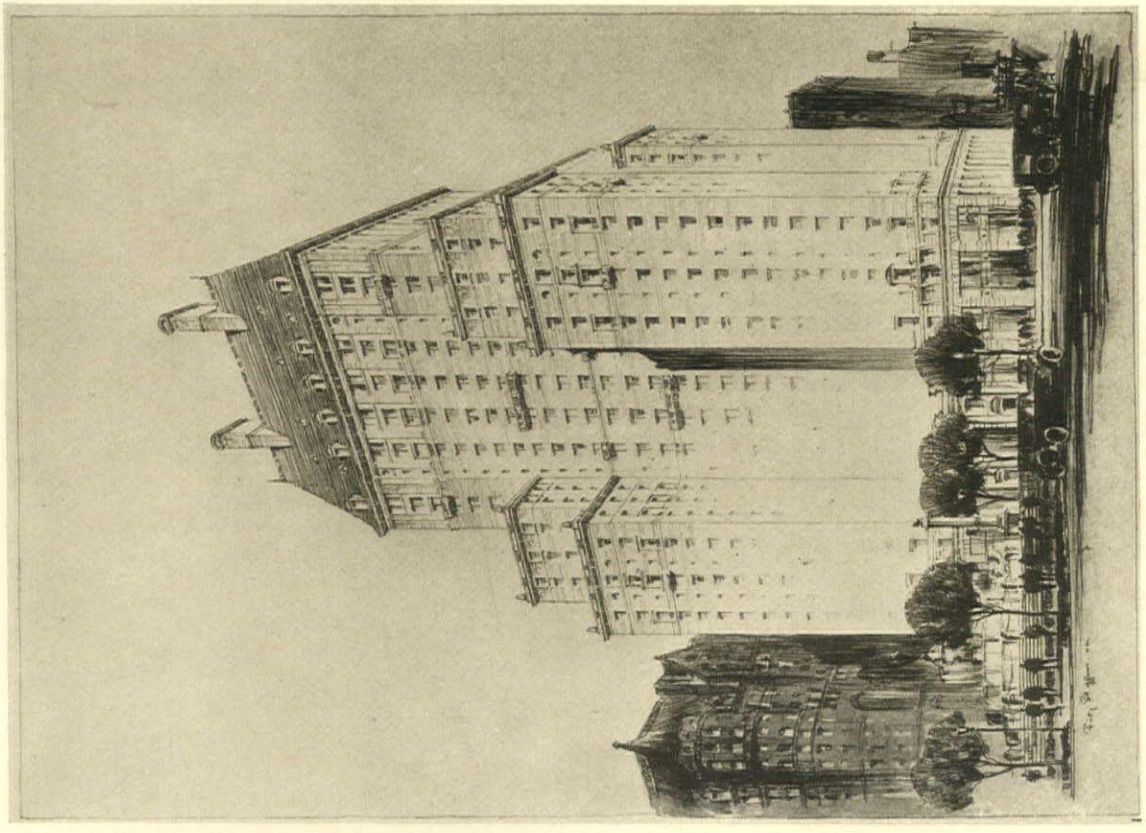


BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS



FINAL STUDY

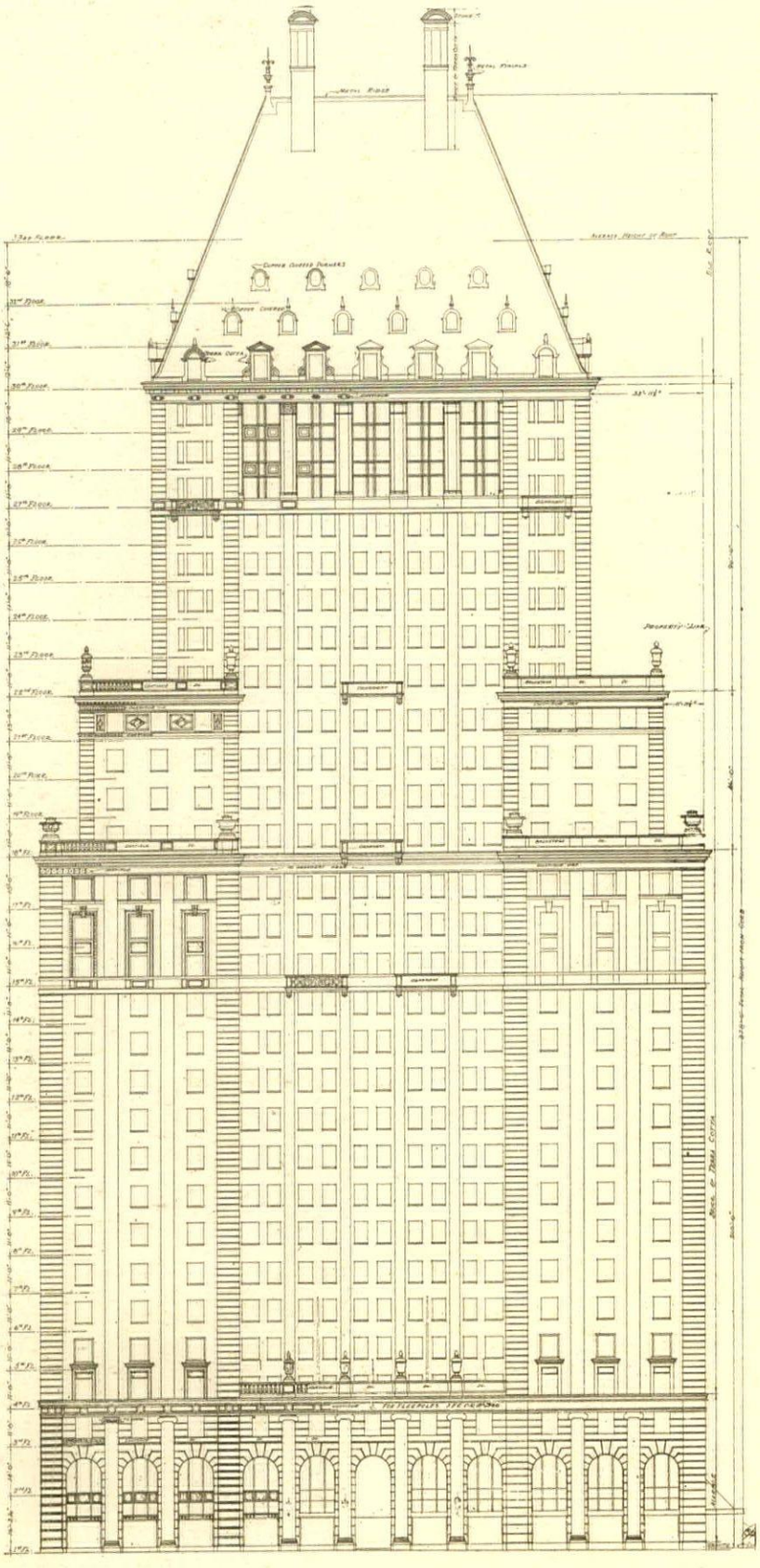


PRELIMINARY STUDY

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

FROM THE RENDERINGS BY FRITZ STEFFENS

(See drawing on back)



FIFTH AVENUE ELEVATION

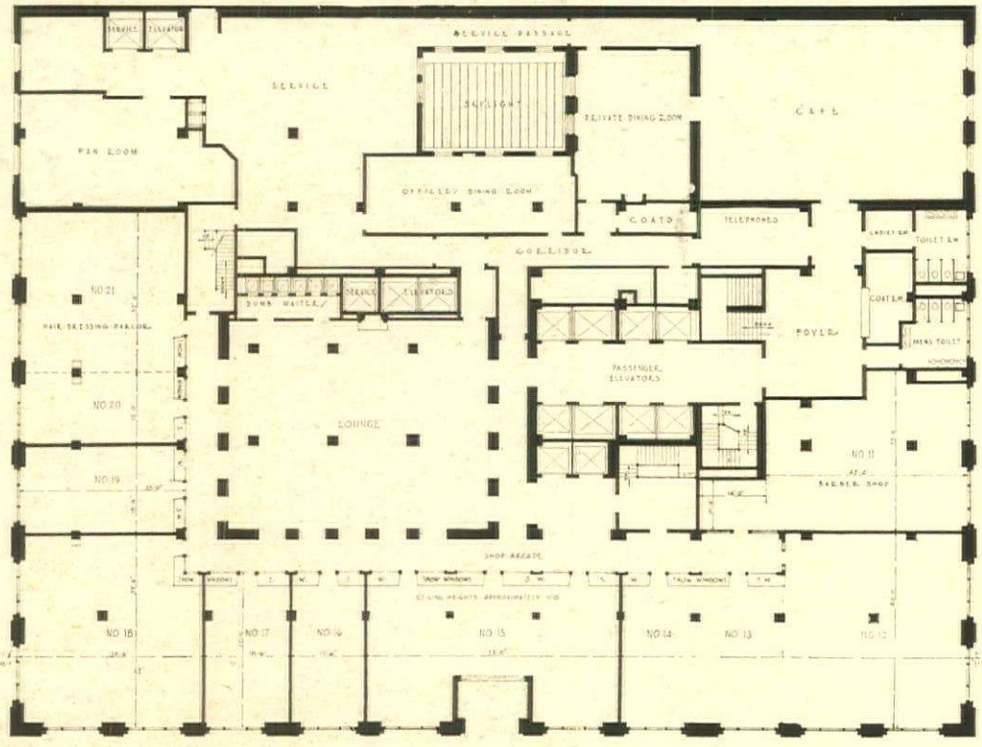
SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS



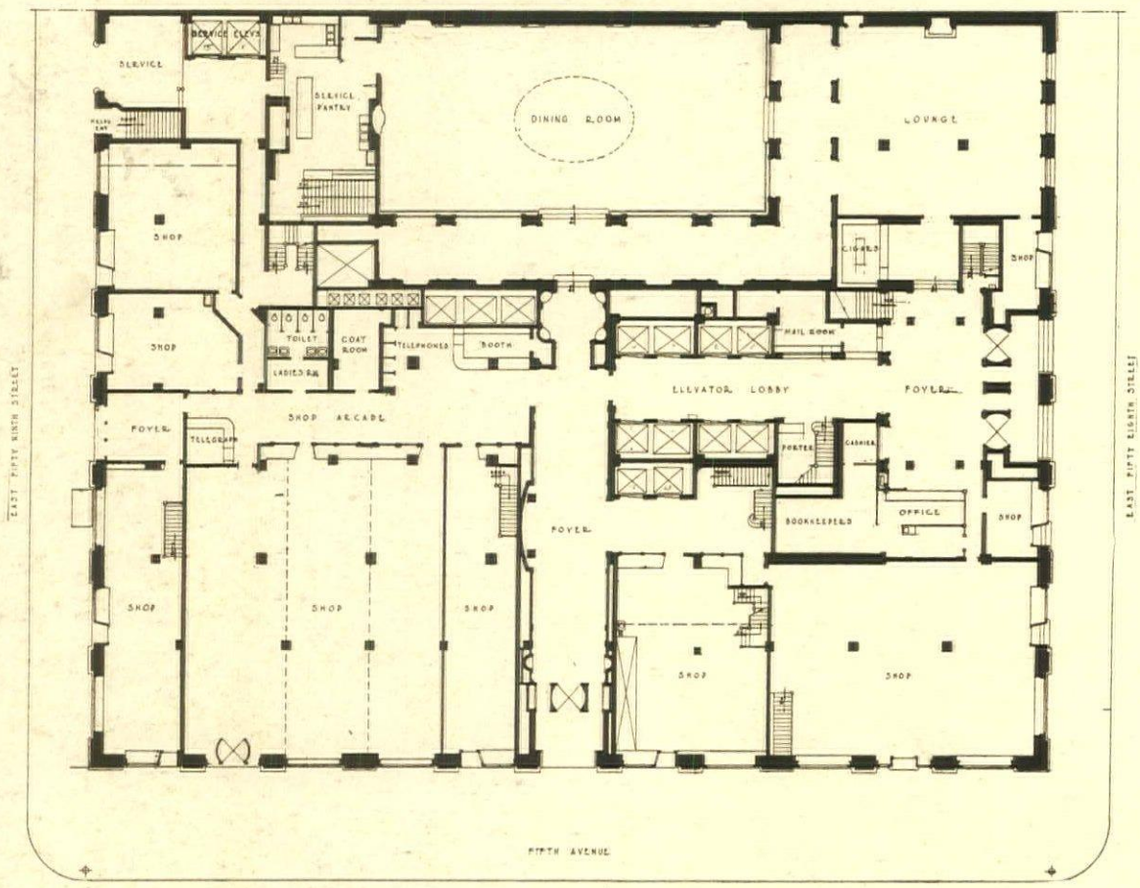
Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See plans on back)



SECOND FLOOR PLAN



FIRST FLOOR PLAN

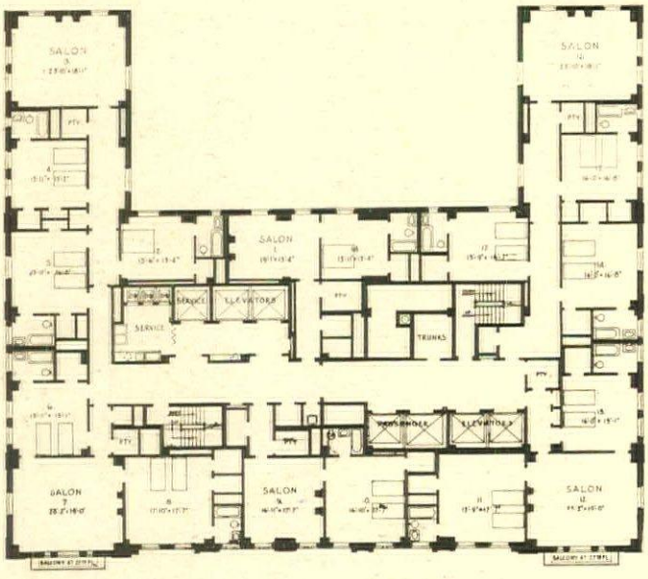
SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS



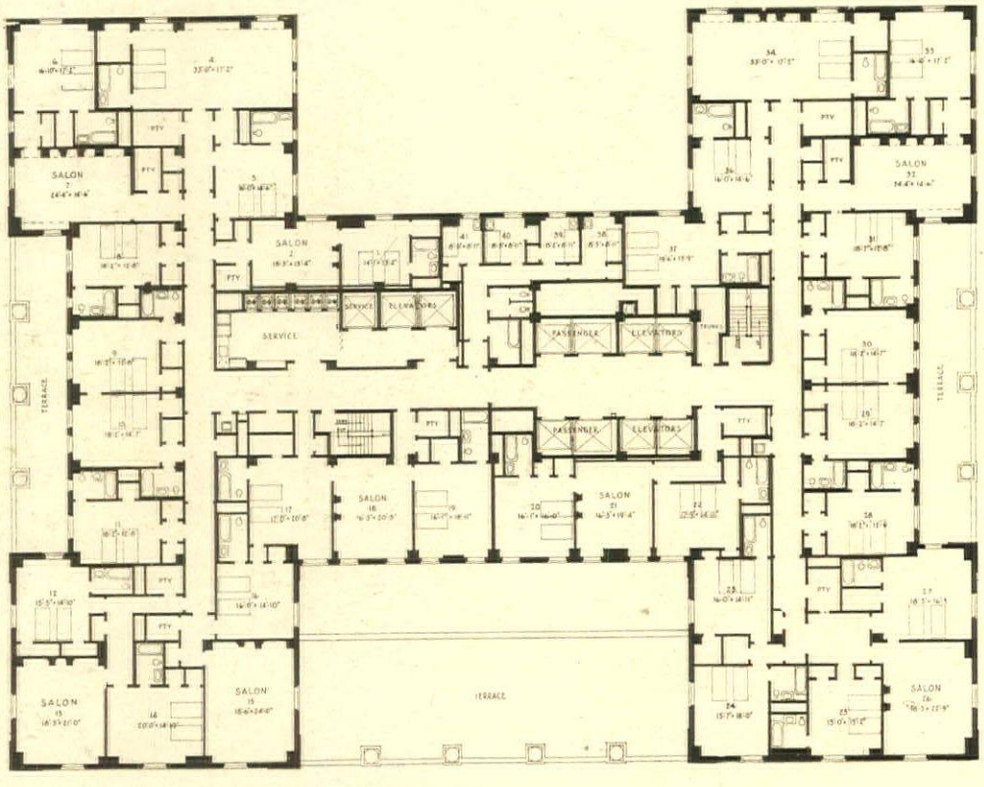
Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See plans on back)



TWENTY-THIRD TO TWENTY-NINTH FLOOR PLAN



FOURTH TO EIGHTEENTH FLOOR PLAN

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

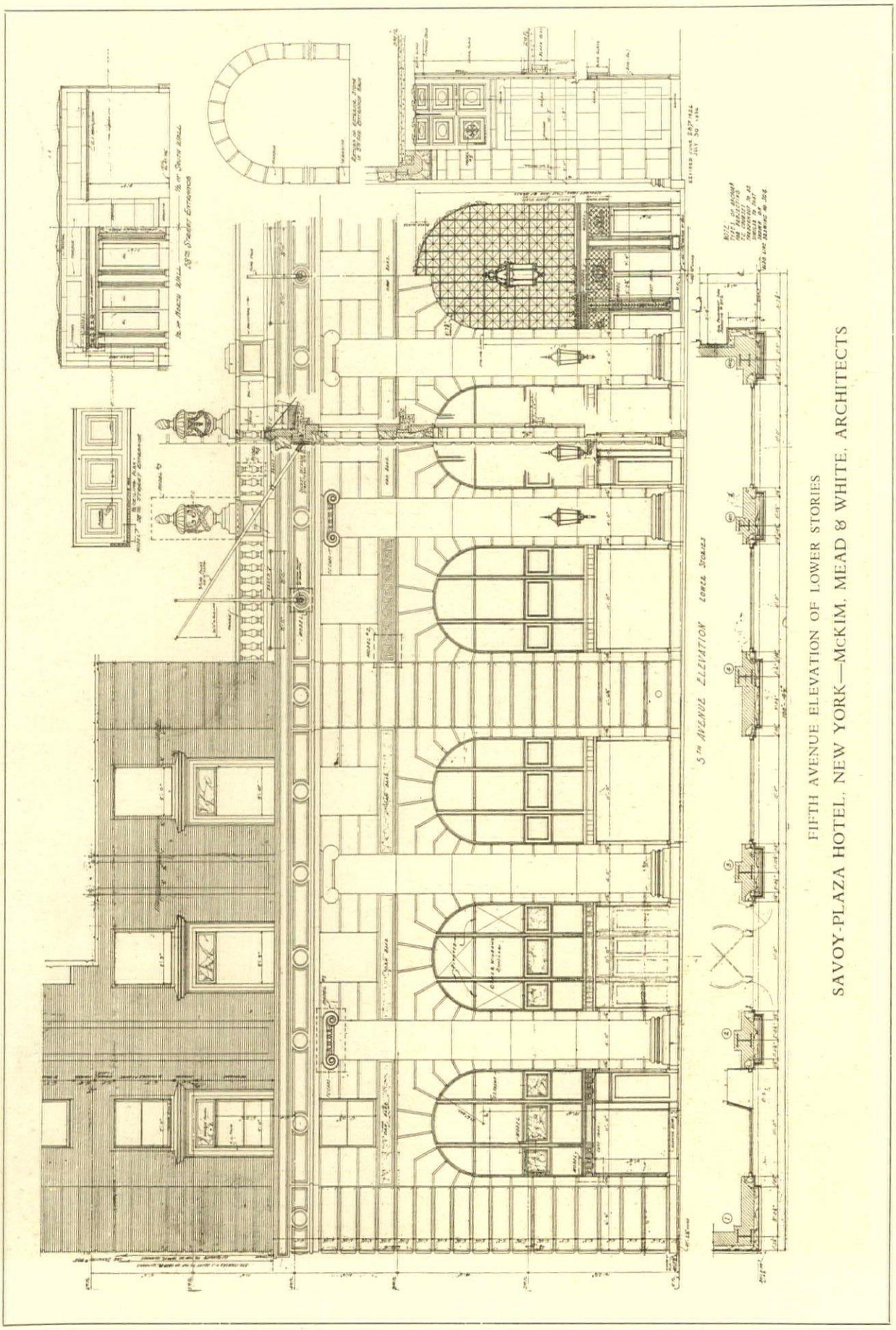


Photo by Gillies

DETAIL OF LOWER STORIES, FIFTH AVENUE ELEVATION

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See detail drawing on back)



FIFTH AVENUE ELEVATION OF LOWER STORIES

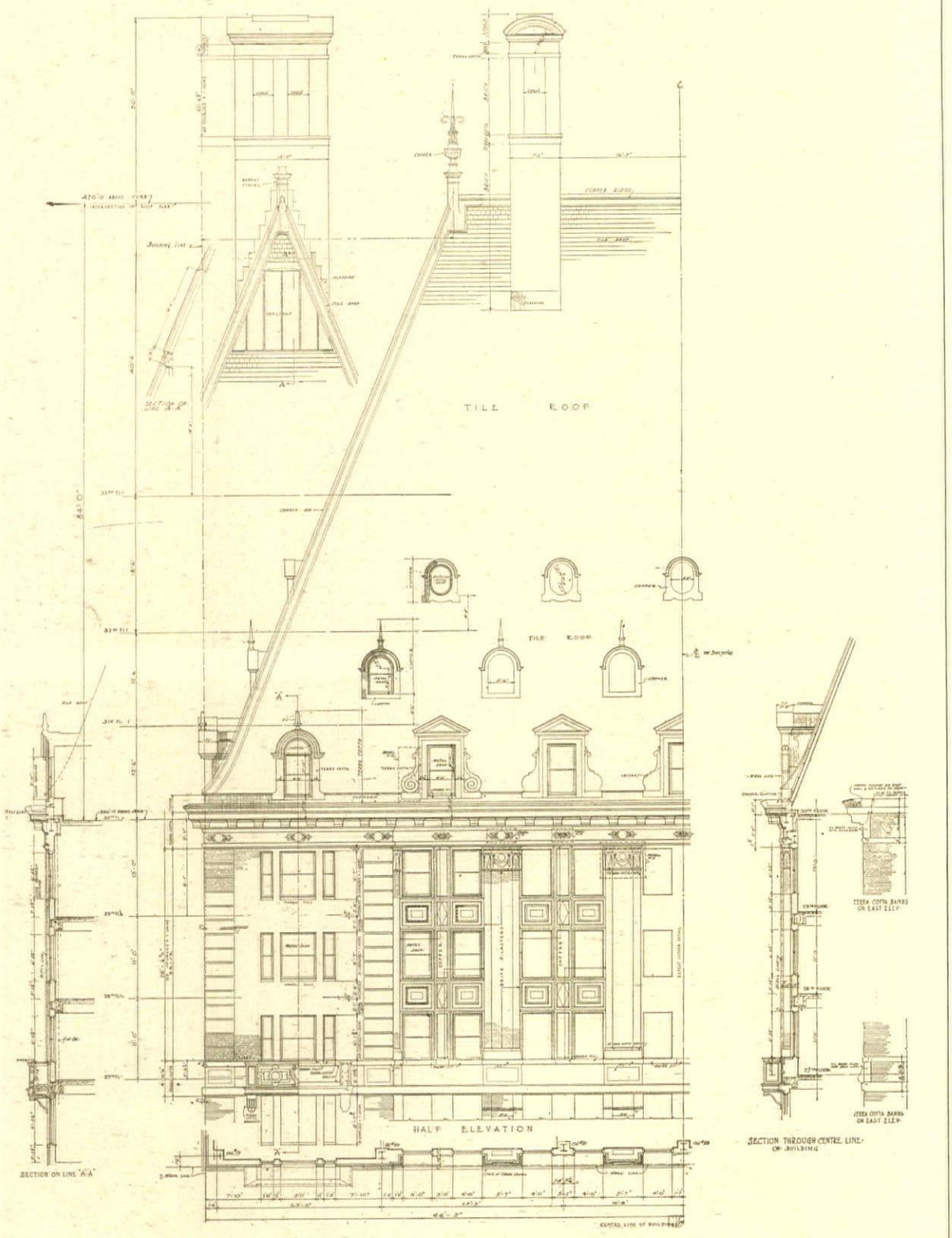
SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS



Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See detail drawing on back)



DETAIL OF UPPER STORIES AND ROOF, FIFTH AVENUE ELEVATION

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS



Photo by Amemya

ENTRANCE FOYER

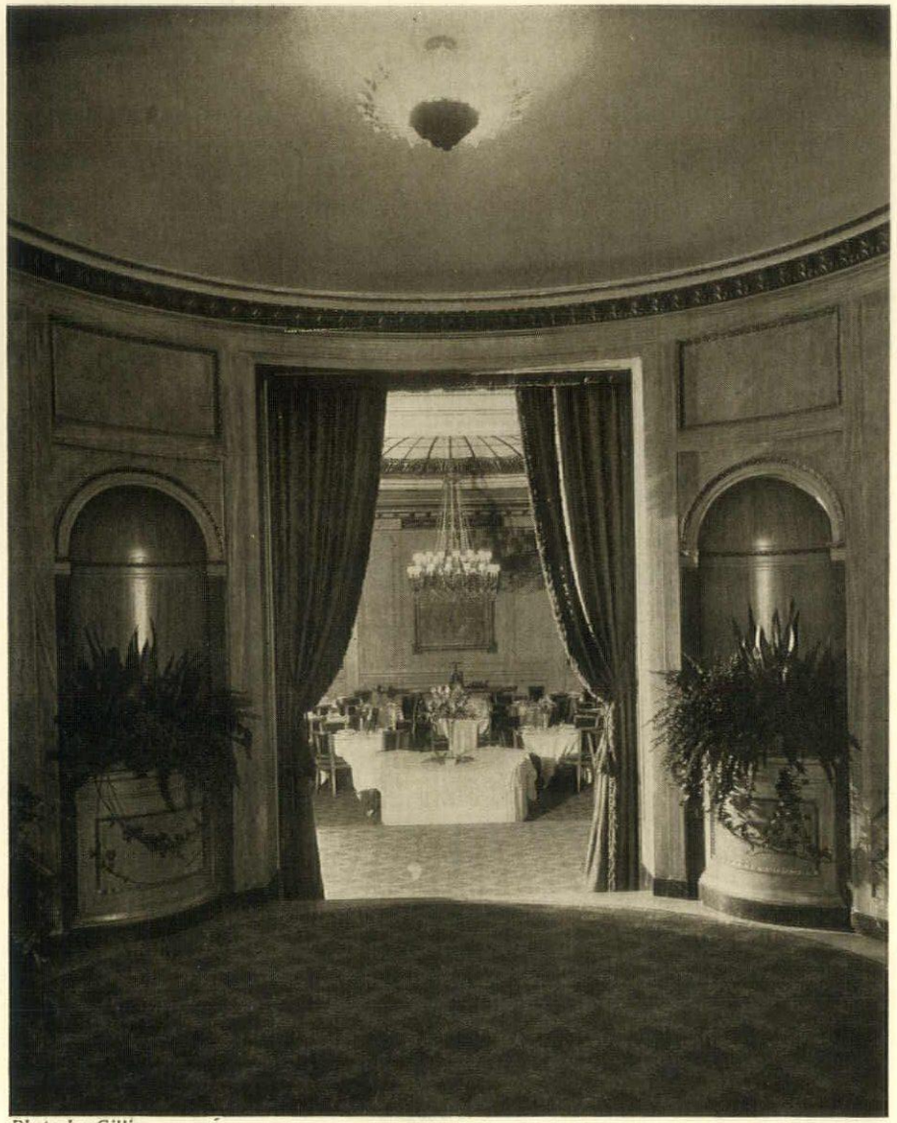
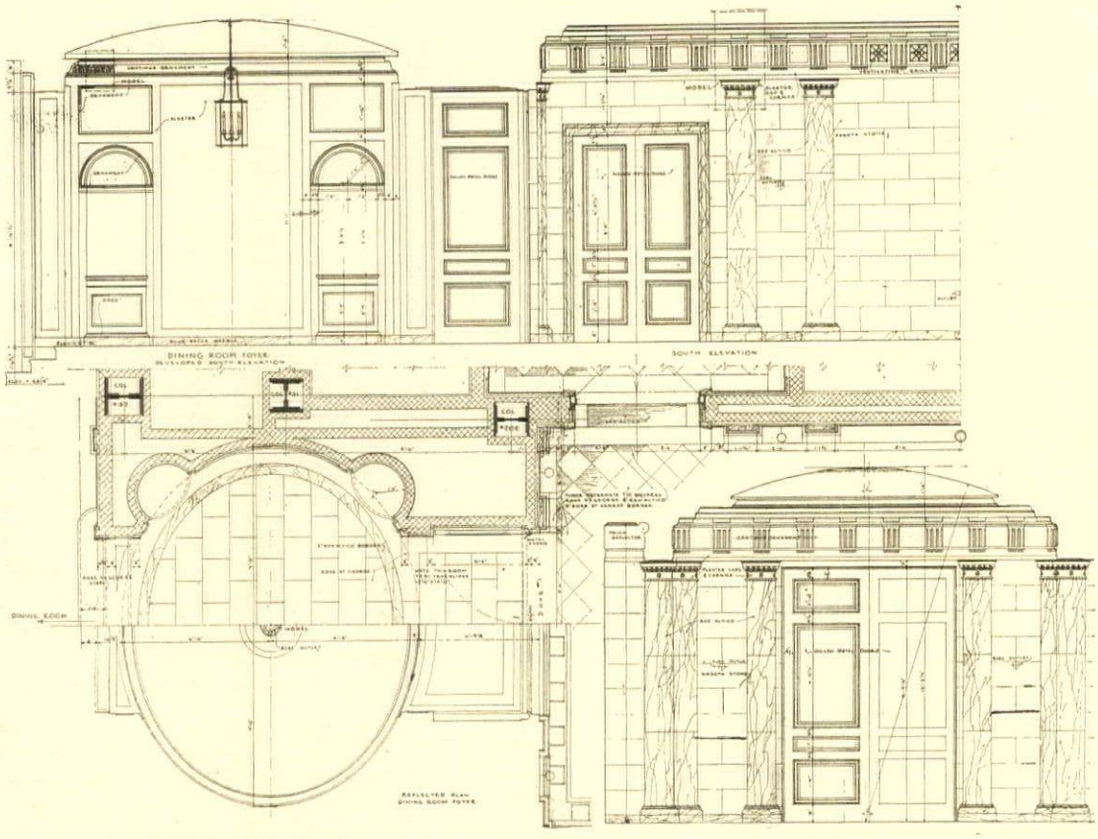


Photo by Gillies

DINING ROOM FOYER

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See detail drawing on back)



DINING ROOM FOYER ENTRANCE FOYER

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

INTERIOR ARCHITECTURE



Photo by Gillies

DETAIL OF WALL BRACKET, FOYER

SCALE LENDS HOMELIKE QUALITY to INTERIOR *of* SAVOY-PLAZA HOTEL

GENERALLY speaking, the modern American hotel, along with the modern theatre, suffers from over-elaboration and over-decoration in the architectural treatment of its interior. The owners claim that the American public is tremendously impressed with effects of richness and splendor; that they fairly revel in any suggestion of luxury and elegance. They, therefore, patronize those hotels and theatres which, in their luxury and elegance, appeal to them most. If this is actually the attitude of the great American public toward architecture, and we can offer nothing to prove that it is not, then it is high time that we who are interested in the development of architecture in this country along honest and sincere lines get together and center all our efforts on an educational program that will teach the masses what art really is. Art might be described as the refinement of the commonplace. Refinement in simple lines and good proportions is much more desirable than elaborate surface ornamentation which bears no relation to structure or in no way emphasizes the purpose to which a room is to be subjected. To convince the general public of the truth of that statement seems to be the great problem with which we as a profession are confronted.

Recognizing present tendencies, it is encouraging and a satisfying relief to find that the architects of a new Fifth Avenue hotel have not allowed public opinion to dominate over architectural

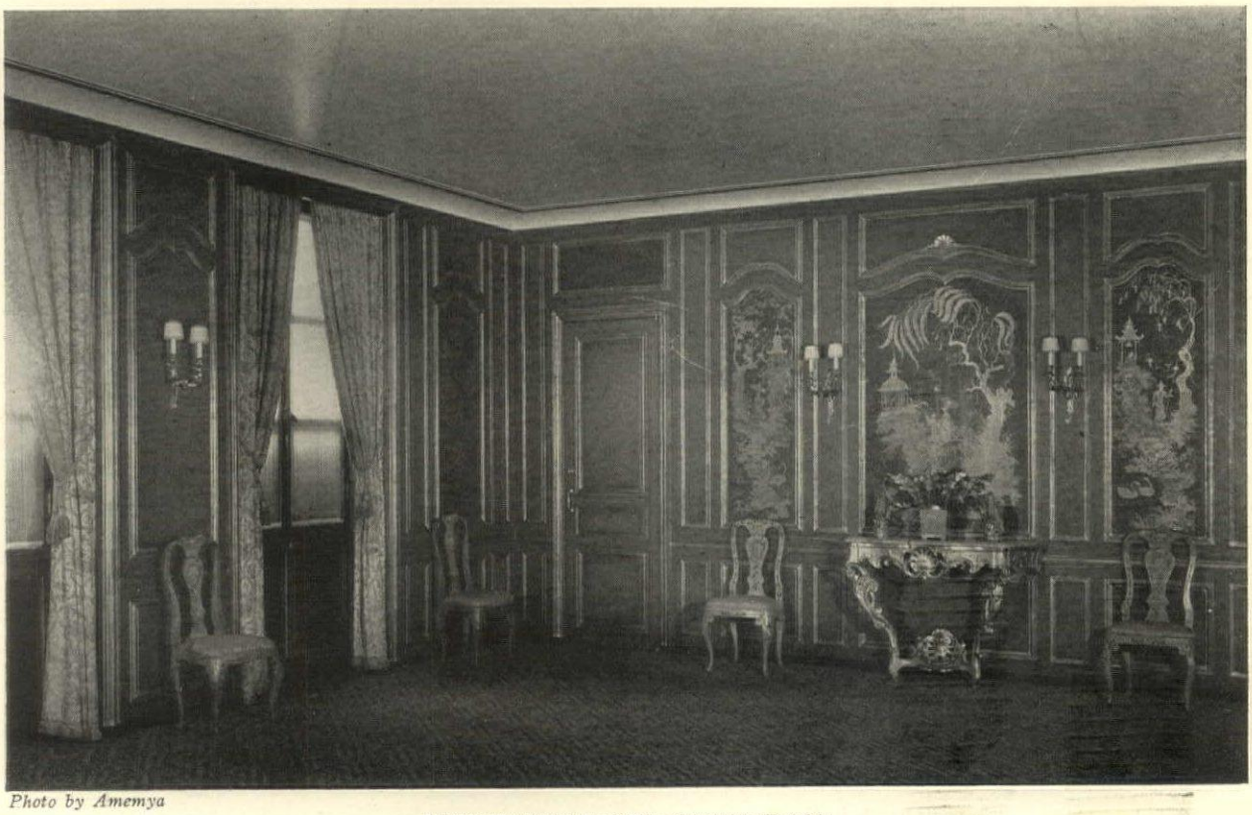
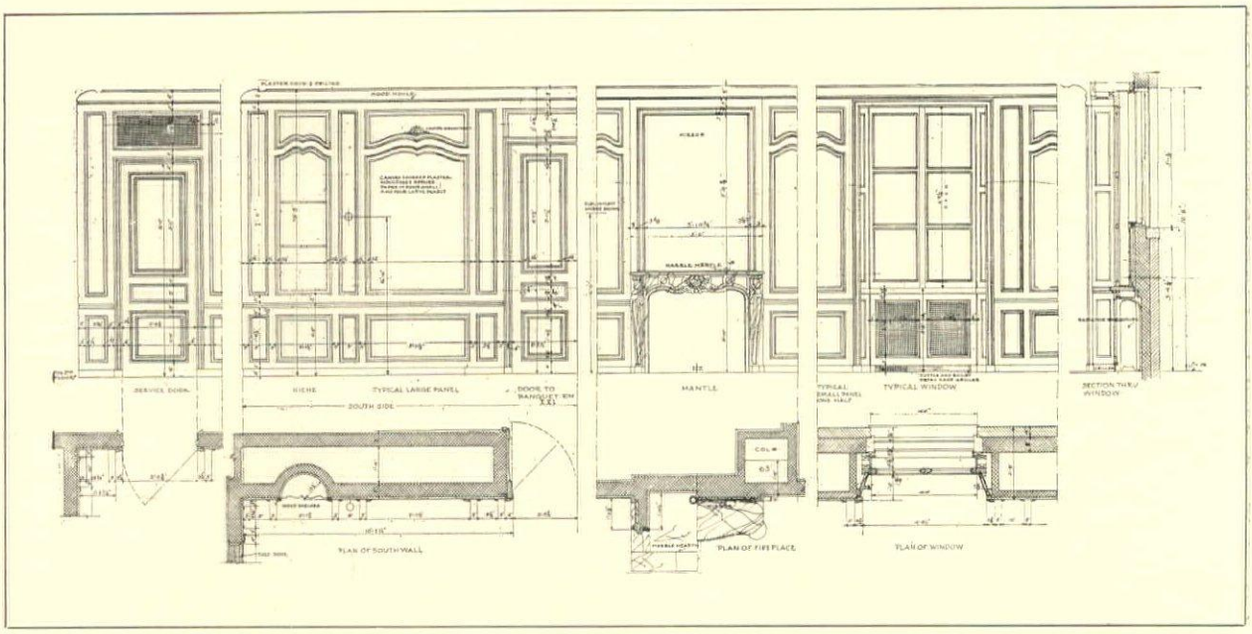


Photo by Amemya

PRIVATE DINING ROOM, SECOND FLOOR

principles and fundamentals. While the design of the interior of the Savoy-Plaza Hotel suggests French influence throughout, it appeals to those possessing artistic appreciation by its simple yet pleasing lines, its interesting proportions and its harmonious color combinations. For decorative effects the architects have depended on the various materials used and the resulting harmonies and contrasts afforded in textures, light and shade and color, rather than on illogical ornament, elaborate decoration and showy colors merely to satisfy the ignorant and to lure the *nouveau riche*.

It is by reason of its scale, however, that the design of the interior of the Savoy-Plaza Hotel



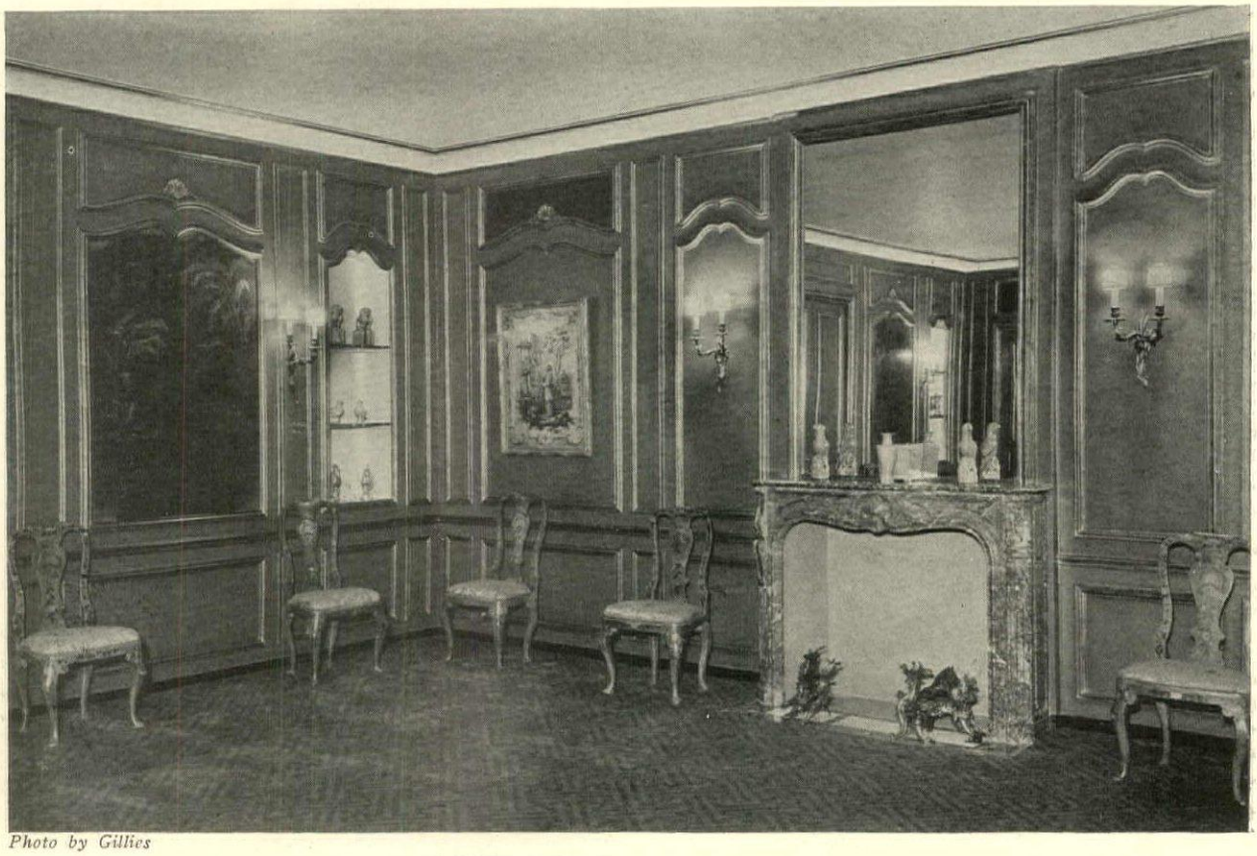
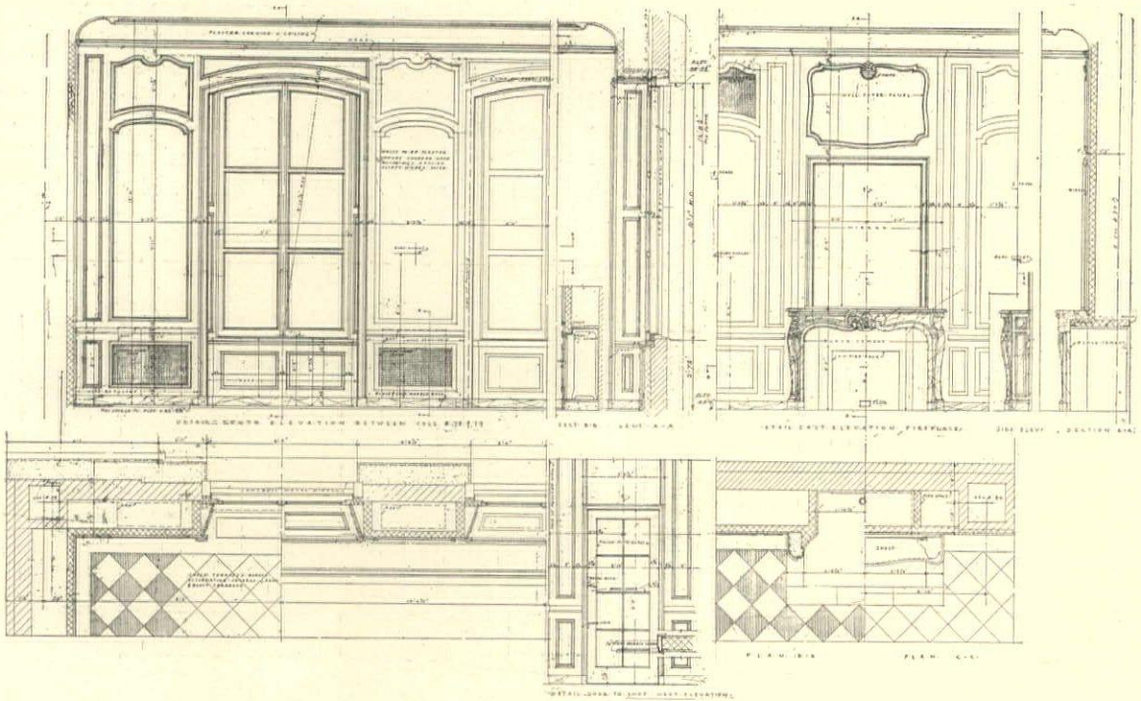
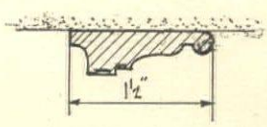


Photo by Gillies

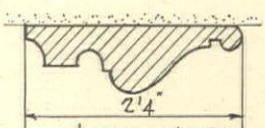
PRIVATE DINING ROOM, SECOND FLOOR

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

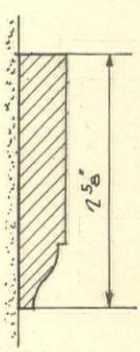




SMALL MOULD.



LARGE MOULD.



DADO.

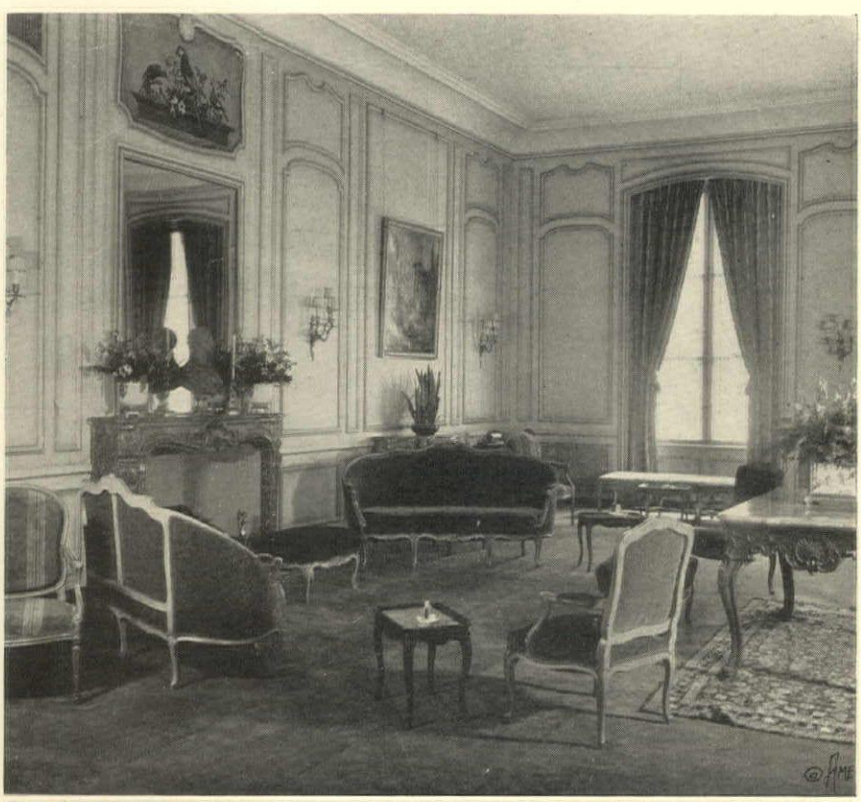


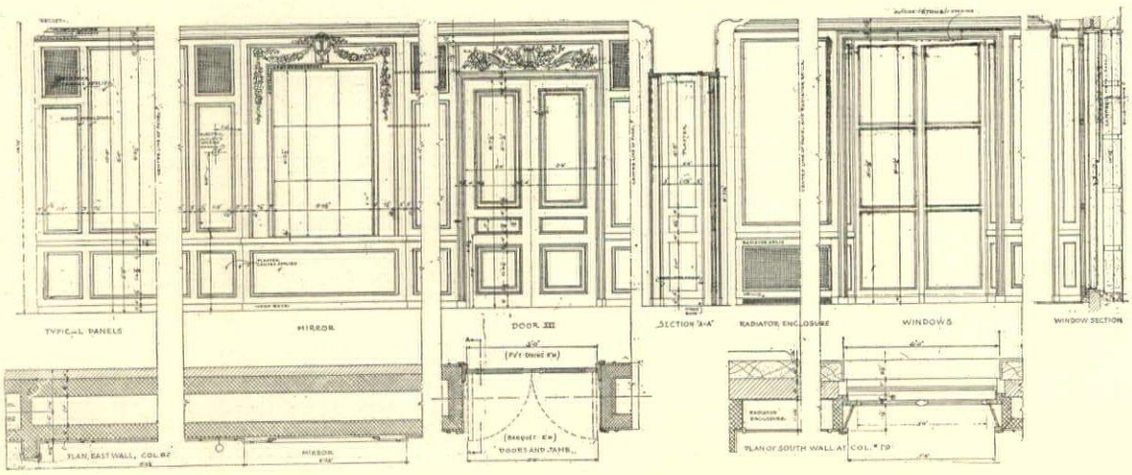
Photo by Amemya

FIRST FLOOR LOUNGE

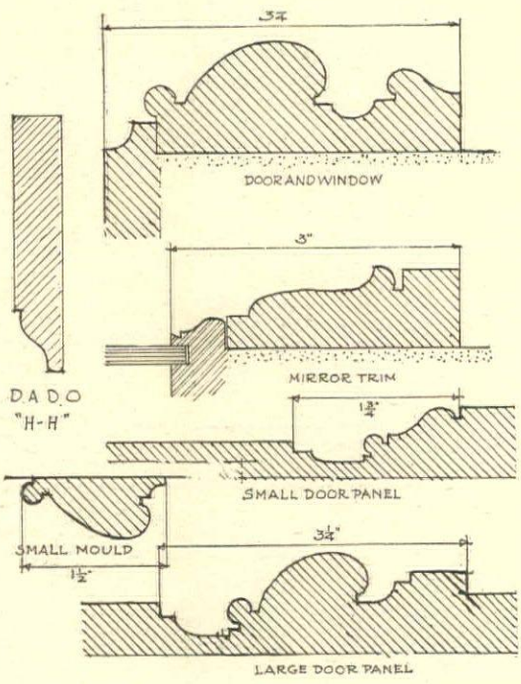
SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

gains distinction. The purpose of a hotel is to serve as a sort of temporary home, if we may be allowed to use such an anachronistic expression, for its guests. It is logical, then, that the design embody, so far as is possible, certain features which are characteristic of the private house. With this idea foremost in mind, the ceilings throughout have been kept comparatively low, thereby allowing a reduction in the scale of the details by which a more homelike quality is attained. It might be remarked here that the high ceiling in the first floor lounge was due to the fact that this space was originally intended to be used as a store.

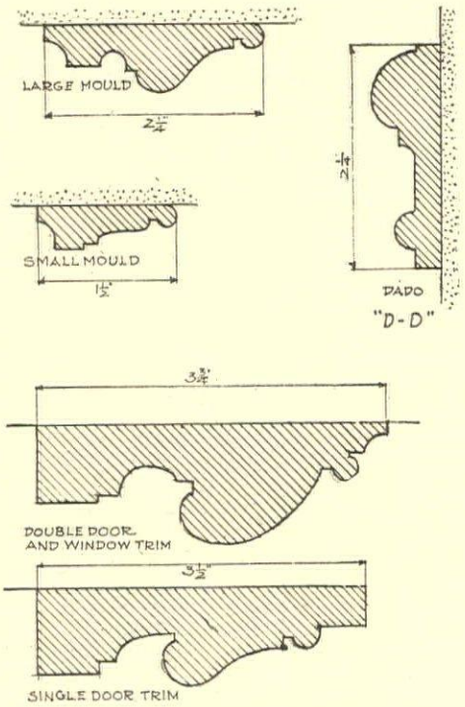
The design, too, is given added interest by the happy choice of materials. The combination of various colored marbles used in the treatment of the entrance foyer, which is illustrated on pages 239 and 240, is especially pleasing. The pilasters and columns are of red altico, the walls are of kasota and the floor a mixture of rose St. George



DETAILS, SECOND FLOOR CAFE



DETAILS OF MOULDINGS, SHOWN ONE-HALF FULL SIZE, SECOND FLOOR CAFE. ELEVATIONS SHOWN ABOVE

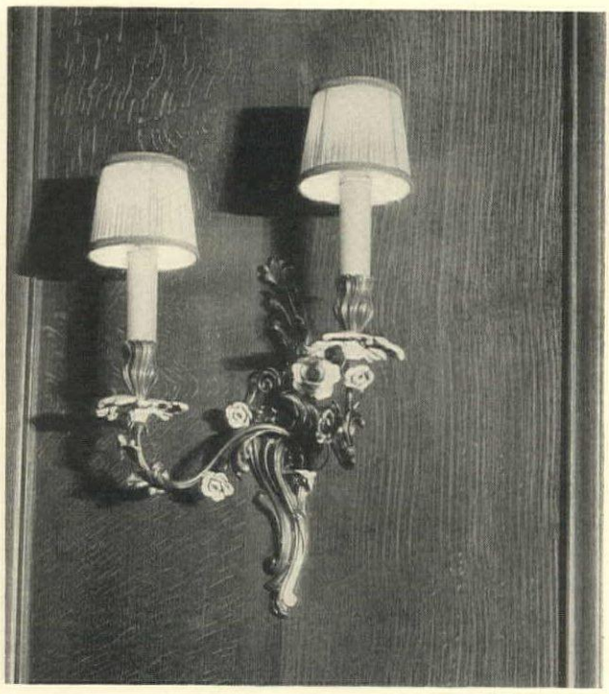


DETAILS OF MOULDINGS, SHOWN ONE-HALF FULL SIZE, SECOND FLOOR LOUNGE. ELEVATIONS SHOWN ON OPPOSITE PAGE

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

and altico. The main dining room and adjoining lounge have been treated in one color scheme. Green and glazed ivory are the dominating colors. The mirrors between the pilasters on the structural columns afford a clever means of reducing scale. The window draperies in the dining room, too, are especially interesting. In fact, the furnishings throughout have been carefully selected. The design of the furniture shows French influence, as does the architecture; and the lighting fixtures, floor coverings and upholstery fabrics form notes of harmony and contrast to give greater value and interest to the scheme. Henry C. May, working in collaboration with the architects, should be given credit for the furnishings.

The interior architectural treatment throughout the various rooms affords a pleasing background for the furnishings, and yet it is of such a character that it is not by any means merely a background, for the interest which the rooms excite is largely due to the decorative value which has been given to the walls and ceilings. The architectural design is always structural in character. In a majority of cases, the walls are panelled in wood,



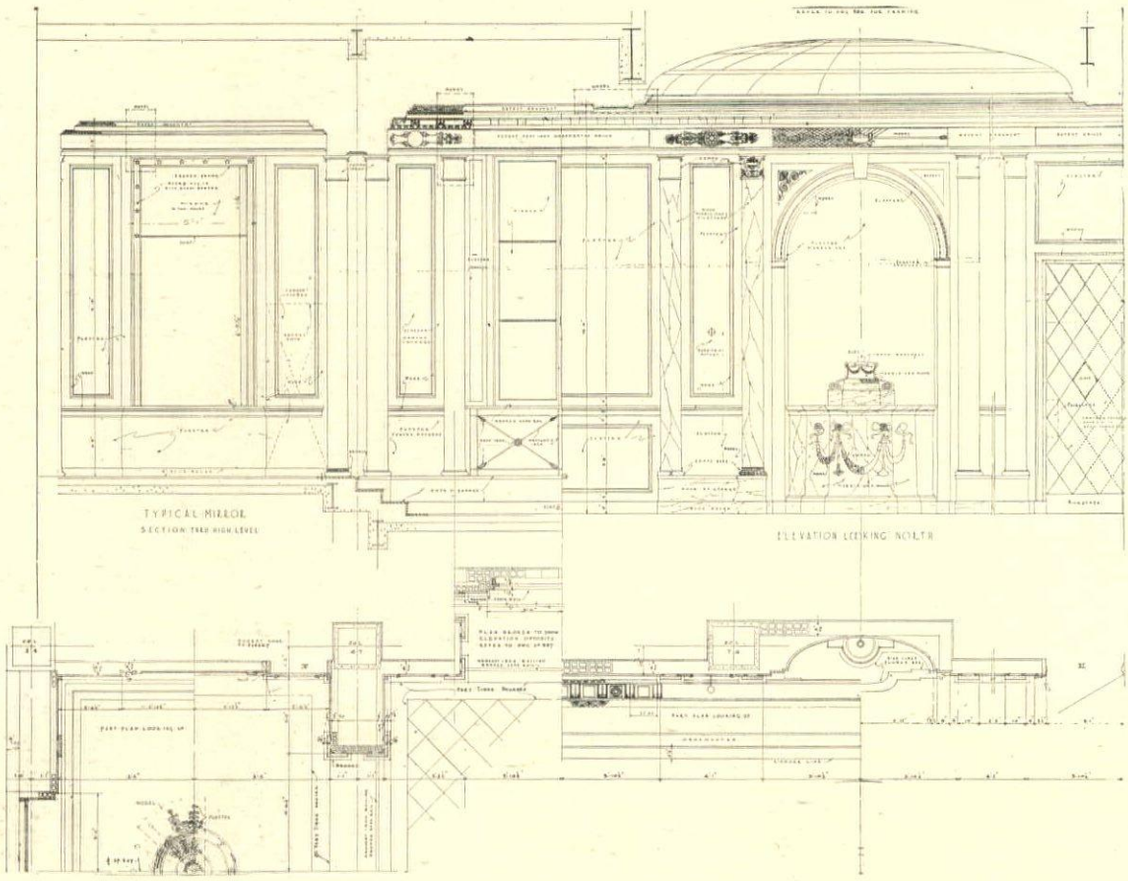
DETAIL OF WALL BRACKET IN LOUNGE

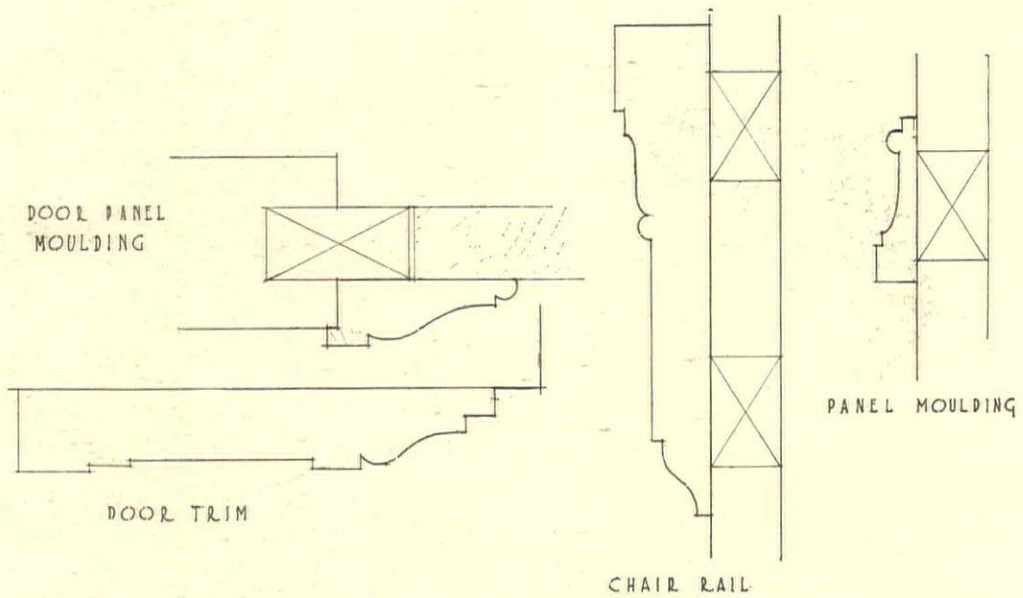


Photos by Gillies

SECOND FLOOR LOUNGE

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS





MOULDINGS ARE SHOWN HALF FULL SIZE

MAIN DINING ROOM

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

simulating the lines and proportions which featured the designs of the French school in the seventeenth century. The furniture and the lighting fixtures have been carefully selected to suggest a similar period of architecture. In the main dining room, the architectural treatment has been influenced by the Empire. The ornament and the method of applying color and gold follow closely the vogue of that period. But, as already suggested, ornament has been sparingly used, the architects depending more upon line, proportion and the selection of materials for decorative effects, than upon applied ornament, which is too often the case. The architectural treatment of the apartments is thoroughly refined. The furnishings are in good taste. Color schemes have been worked out to satisfy individual preferences. The practical element has been given first consideration in the selection and placing of the several pieces.

The architects of the Savoy-Plaza Hotel have departed from the customary methods of attracting public attention to a hotel by its richness and splendor and depended rather upon good architecture of a logical character. It is the homelike quality of its design that gives it its peculiar interest.



Photo by Gillies



Photo by Amemya

MAIN DINING ROOM

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS



INTERIOR DETAILS OF A FLOWER SHOP IN BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS

ENGINEERING AND CONSTRUCTION

SAVOY-PLAZA HOTEL, NEW YORK

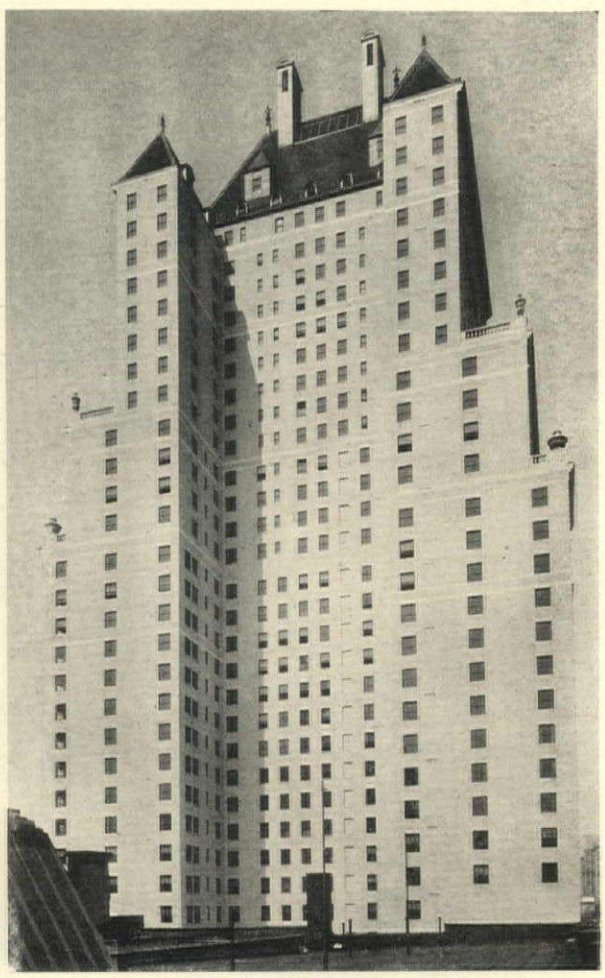
By GEORGE FRANCIS MORSE

OF THE OFFICE OF MCKIM, MEAD & WHITE, *Architects*

AN architect authorized to proceed with the preparation of drawings for a hotel building of many floors, such as the Savoy-Plaza Hotel, is confronted by many problems. It is necessary first of all to adjust the required plans to the natural conditions of the site and to laws controlling the design of high buildings, and at the same time obtain a building of good proportion and appearance, always bearing in mind that the cost of a structure of this type must be kept within such limits that a satisfactory return can be obtained on the investment. While in the case of the Savoy-Plaza Hotel the New York zoning laws would have permitted a tower of unlimited height, the area required for corridors, elevators and stairways would be excessive in proportion to the rentable area obtained. Other practical difficulties, such as extra water storage tanks and distributing pipe lines, which involve the loss of valuable cubage, were additional factors against the adoption of a tower structure. The type of hotel desired necessitated planning unusually large rooms with abundant light and air. These conditions are permanently assured, due partly to the three street frontages,



SAVOY-PLAZA HOTEL NEARING COMPLETION



VIEW OF UPPER STORIES FROM EAST

and the incorporating of large front and rear courts.

An analysis of cost, income and results as affecting plan and general design, argued for a thirty story building. Final plans were, therefore, prepared for a structure having rentable area on thirty floors with two floors below the street and three floors in the roof space to accommodate necessary mechanical equipment and hotel service. All requirements were developed within customary setback lines to satisfy the zoning ordinances. The exterior indicates a simple solution of the problem that was inspired by the French Renaissance, and was designed to harmonize with the Plaza Hotel, across the Square.

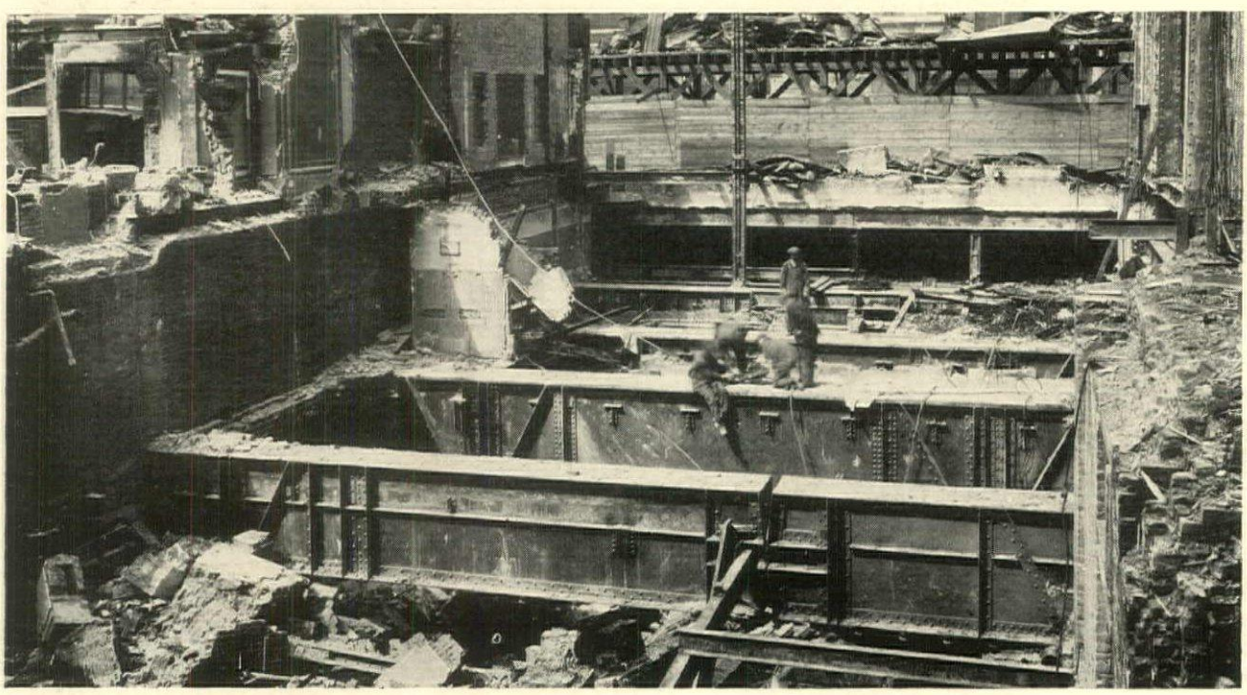
The granite base of the exterior is "Deer Island." South Dover marble was selected for the first, second and third stories and white brick and terra cotta for the upper stories. The texture and color of the terra cotta were made to correspond to those of the marble. The rear court has been faced with the same brick as the street facades. The roof is surfaced with green glazed shingle tile. The chimneys, which are noticeable features of the design, are of practical value, one being used as a chimney connected with the incinerator below the sub-basement and the other serving as a discharge vent for the ventilating system. Terraces formed by the setbacks at the eighteenth and twenty-second floors are paved with promenade tile.

The basement stories accommodate the hotel laundry, main kitchen, mechanical equipment, locker rooms and store rooms. The basement, utilized for additional locker rooms and basements for rentable ground floor store areas, is, in effect, a mezzanine, since the kitchen and engine room in



SAVOY HOTEL AND APARTMENT HOUSE FORMERLY ON THE SITE OF THE SAVOY-PLAZA

the sub-basement are two stories in height and extend through a portion of the basement. The first floor has been given over to stores on the street frontages, main dining room, lounge and the usual corridors which in this case provide for generous circulation from three street frontages. Provision is made on the second floor for a lounge or tea room, private dining room, banquet room, and service rooms. The location and requirements of the Savoy-Plaza made it desirable to also allot space on this floor for hairdressers and barbers, and for rentable shops or offices. The third to the thirtieth floors inclusive are devoted to guest rooms and guest maids' rooms. These floors have been planned for



CANTILEVER GRILLAGE GIRDERS REMOVED FROM THE BASEMENT OF THE OLD SAVOY HOTEL



THE PLAZA HOTEL ACROSS THE "SQUARE"

transient guests, but connecting doors and halls permit certain areas to be arranged as suites or apartments. The thirty-first floor contains the maids' rest room, cafeteria, valet shop, and linen room. Elevator machinery and ventilating fans have been placed in the thirty-second story and the main house tank in the thirty-third story. The four upper floors occupy the space developed by the pyramidal roof. The roof is thus not only an architectural feature, but also serves the same purpose as the familiar penthouse. All floors except the thirty-second and thirty-third are divided into at least two fire areas with openings protected by hollow metal cut-off doors.

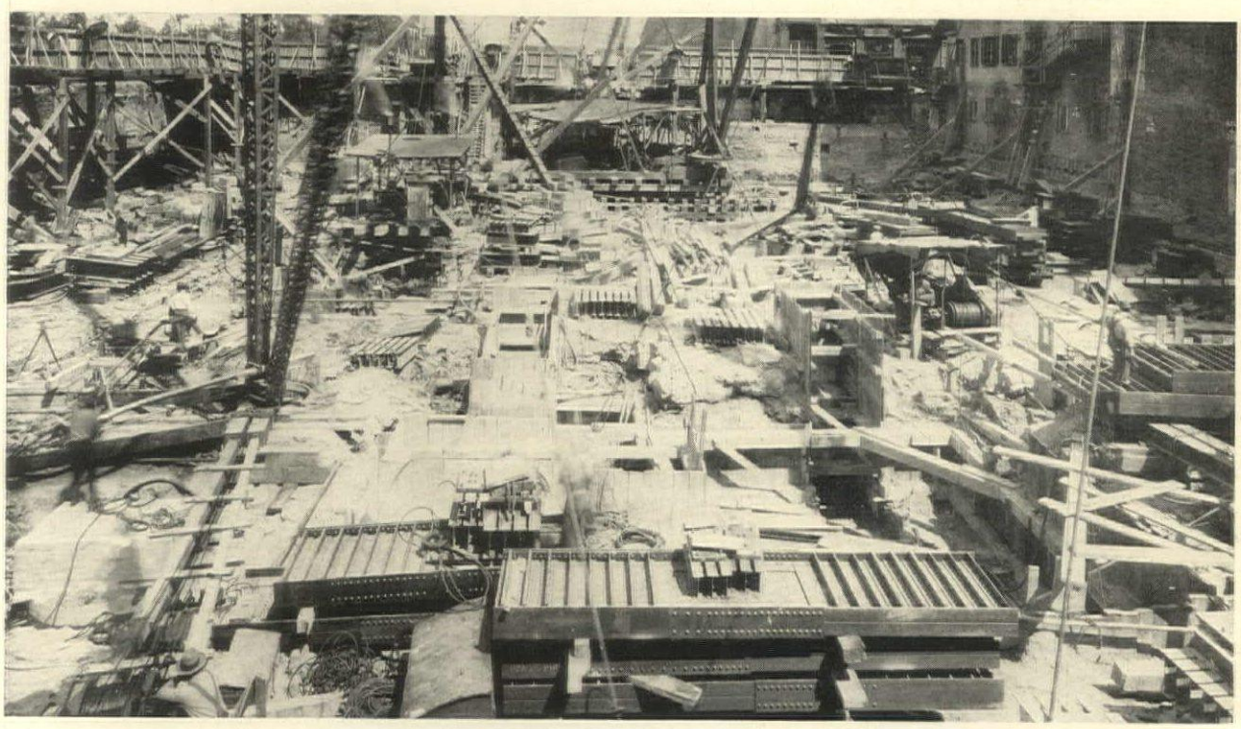
The living rooms of suites and apartments are provided with marble mantels equipped with electric grates. All guest rooms are finished with a plaster cove and picture mould at the ceiling, wood base and panelled, canvas covered, and painted walls. The floors are of cement with wood carpet strips. All bathrooms are heated and are provided with heavy weight built-in porcelain bathtubs, flush valve operated water closets and pedestal lavatory. Chromium plated fittings are used on all fixtures. The bathroom floors and walls are tiled, and a white enamelled medicine closet is placed over each lavatory. Corridor floors are finished with a marble border, cement center and carpet strips.

Each floor is equipped with a service pantry served by six electric dumb-waiters controlled from the main kitchen. The pantries are furnished with plate warmers, urns, gas hot plates, refrigerators and glazed storage closets.

The kitchen and bake shop are gas operated. Kitchen fittings are of steel with mould metal trimmings. The floor is of quarry tile and the walls of white glazed tile from floor to ceiling.

Interior partitions are of hollow tile. The brick faced exterior walls are backed up with hollow tile and are painted on the inside with a damp resisting paint. Stair and elevator doors are of hollow metal. Room doors are of wood equipped with a ventilating device and hardware of special design. Utility spaces and pipe shafts are fitted with metal covered access doors. Approved fire dampers with fusible links and access doors are provided in all vent ducts which pass through floors.

Preliminary excavations supplemented by bor-



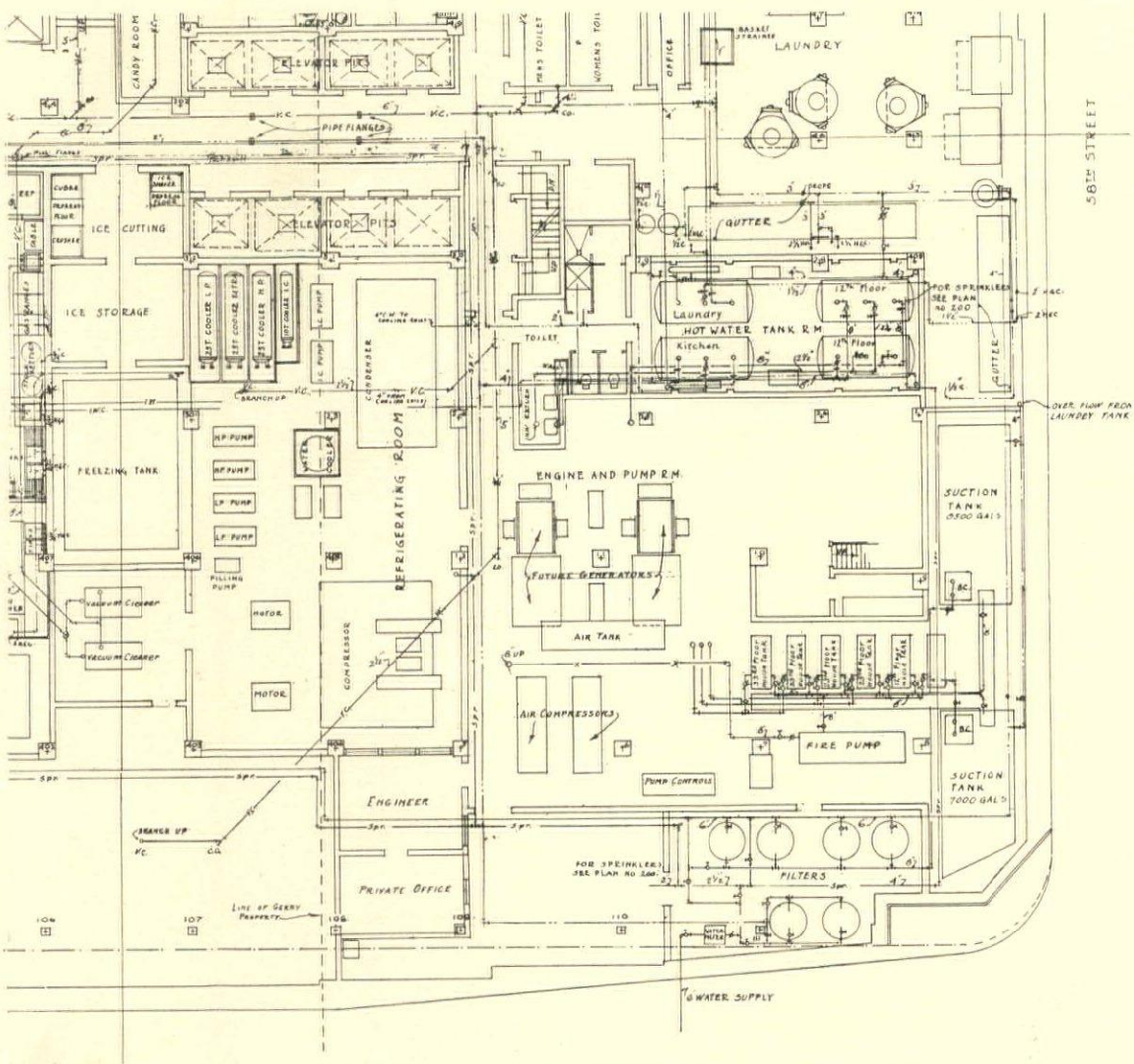
FOUNDATION WORK FOR SAVOY-PLAZA HOTEL. PHOTOGRAPH TAKEN AUGUST 30, 1926

ings showed that caissons put down under air were necessary to carry foundation footings to solid rock. Footing levels range from twenty to sixty feet below street level. The smallest caisson was six feet in diameter. The foundations are of reinforced concrete and the sub-basement floor is reinforced against upward pressure. The steel frame is fireproofed with cinder concrete and the same material, suitably reinforced, is used for the floor arches.

The building is heated by steam obtained from the street service mains of a district plant. To avoid a possible breakdown the supply is cross connected to two service mains. Steam enters the building at 100 pounds pressure and is reduced to about 3 pounds. The supply passes through two six-inch meters for general use, and through a four-inch meter for use in summer to heat the water supply. Both lines are connected for emergency use or for using a small supply of steam for heating purposes in mild weather. After leaving the meters and cross-connecting headers and valves the mains divide, one being used for the North and West portions of the building and the other for the South and East portions. The estimated daily peak steam load is 25,000 pounds. This includes steam for heating, ventilating, kitchen and laundry. A new type of partially enclosed radiator was adopted to obtain satisfactory service with economy.

The ventilating system is designed for a supply of 160,000 cubic feet of air per minute and an exhaust of 326,000 cubic feet per minute. Public rooms, such as dining room, lobby and lounges; service below the street; and all interior services above the street including pantries and bathrooms are connected with the mechanical ventilating system. The fans are located in the attic space and discharge through one of the chimneys and large bank of louvres located in the roof.

The water supply from the street service mains passes through filters having a total capacity, in-



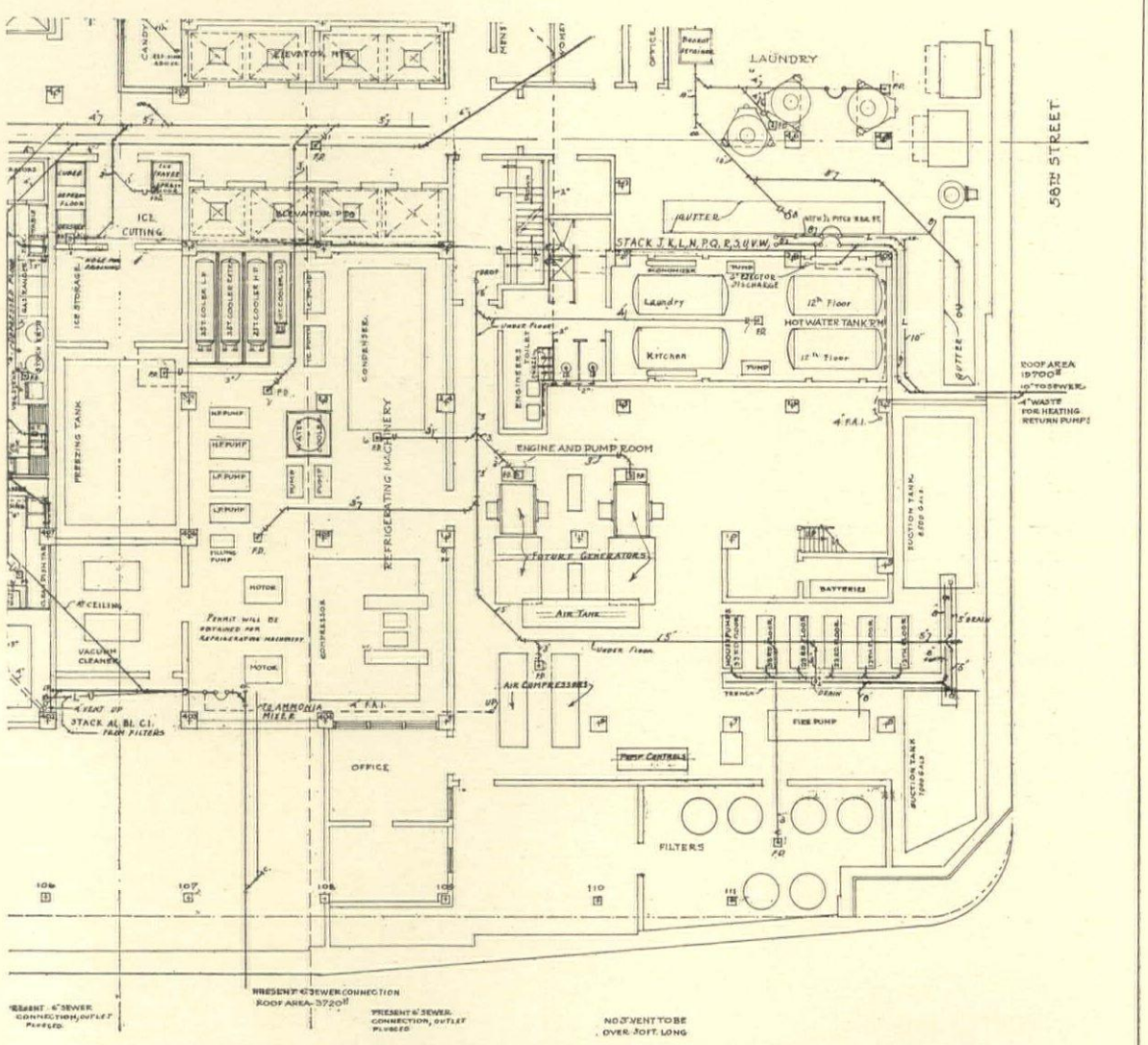
PORTION OF SAVOY-PLAZA BASEMENT WATER SUPPLY PLAN

cluding spares, of 900 gallons per minute, and into a suction tank of 15,500 gallons. To avoid excessive water supply pressures the hotel has been divided into four vertical divisions. The sub-basement and first floor are supplied at street pressure. Storage tanks of 9,500 gallons capacity each are located on the twelfth and twenty-third floors. The main house tank of 15,000 gallons, is located in the attic on the thirty-third floor, 380 feet above the sidewalk. All tanks can be used for fire purposes. A fire pump of sufficient capacity to pump to the highest tank is located in the sub-basement. In addition to the fire pump there are pumps in duplicate for general use in supplying the house tanks. From the tanks water is distributed to the various floors served. Hot and cold water supply pipes are of brass, fire lines of steel and all others are of wrought iron. Hot water is furnished by separate steam heaters for each of the different pressures. The heaters in the sub-basement are supplied by a down supply from each tank.

All refrigerators in the hotel are cooled by a circulating brine system operated by two 65-ton refrigerating machines. It is estimated that an equivalent of 8-tons of ice is manufactured each day. The system is divided into three units for ice cream making, main kitchen general service, and pantries. An auxiliary cooler is provided for emergency use. Ice water is also provided for drinking purposes.

Electric current for both power and light is obtained from public service supply, but provision has been made for the installation of generators at some future time should this be found desirable. Outside current is brought in from several independent services to guard against a possible breakdown. The cables are carried up through the building in conduits located in special wire shafts. Two distributing panels are provided on each of the upper floors.

Vertical transportation is afforded by eight high speed (600 ft. per min.) traction elevators for passenger service, two elevators for passenger ser-

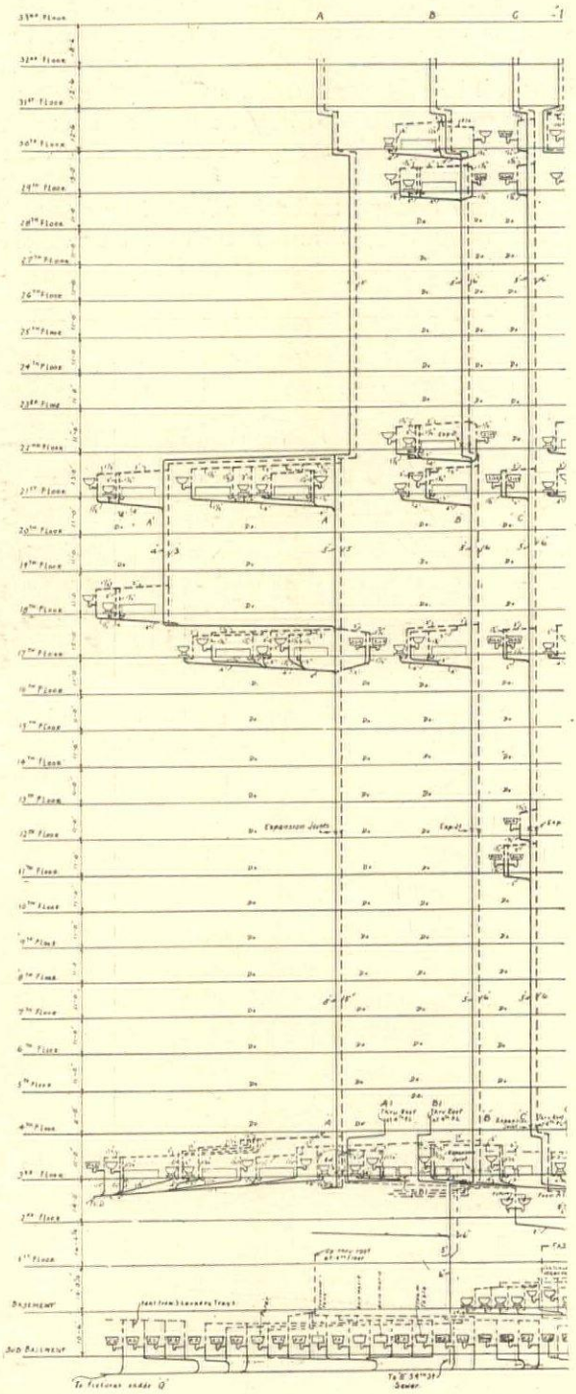


PORTION OF SAVOY-PLAZA HOTEL BASEMENT PLUMBING PLAN

vice to the second floor shops, three high speed service elevators and two low rise freight delivery elevators.

Communicating systems in a hotel warrant study to provide for prompt service. The principal departments of the Savoy-Plaza are brought in close contact by means of an automatic message transmitting system. The main telephone switch board is located on the third floor and so designed and planned that it can be enlarged should this be found necessary. Rooms arranged as suites and apartments are provided with maid and waiter call bells. An ingenious intercommunicating call bell system makes it possible to connect any of the suite or apartment rooms with the maids' rooms, even though these rooms are not on the same floor.

The hotel is cleaned through the agency of a central vacuum cleaning system. This apparatus is



PORTION OF PLUMBING SECTION DIAGRAM

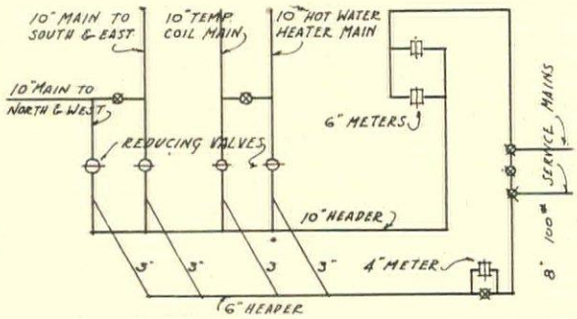
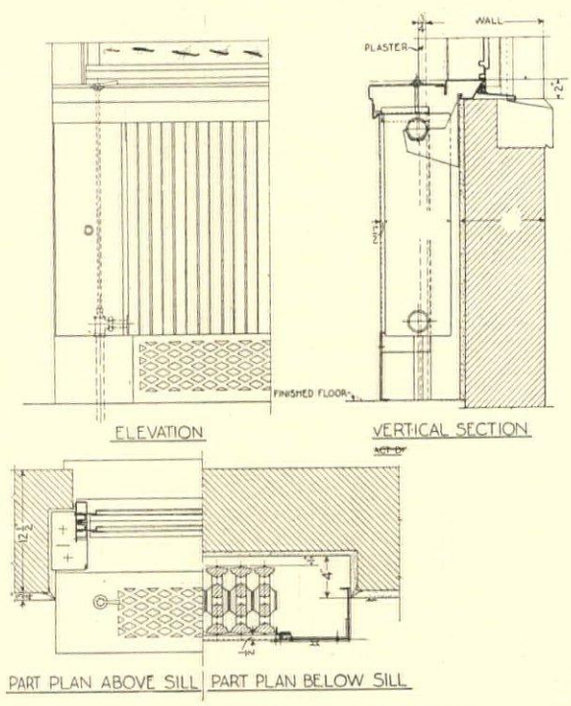


DIAGRAM SHOWING STEAM ENTRANCE AND DISTRIBUTION

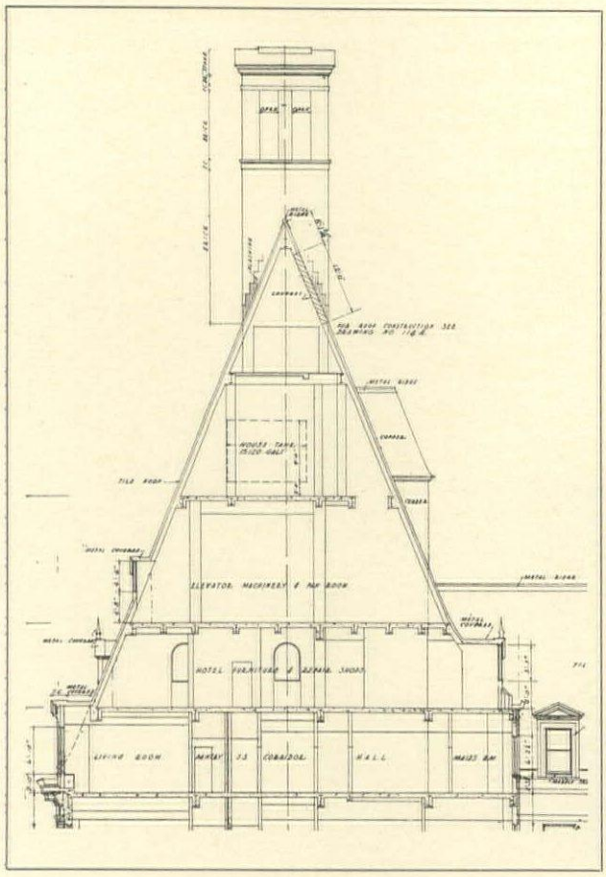


DETAILS OF NEW TYPE OF RADIATOR AND ENCLOSURE

SAVOY-PLAZA HOTEL, NEW YORK

McKIM, MEAD & WHITE, ARCHITECTS

located in the sub-basement and outlets are provided in all corridors. A small amount of space is provided below the sub-basement floor line for drainage and ejector pits. This space also contains a garbage incinerator plant.



SECTION THROUGH 30TH, 31ST, 32ND AND 33RD STORIES SHOWING DISPOSITION OF GUEST AND SERVICE ROOMS AND MECHANICAL EQUIPMENT WITHIN PYRAMIDAL ROOF

The architects of the Savoy-Plaza Hotel were McKim, Mead & White; consulting engineers on heating, ventilating, electrical work and refrigeration, Tenney and Ohmes; structural engineer, H. G. Balcom; and contractor, George A. Fuller Co.



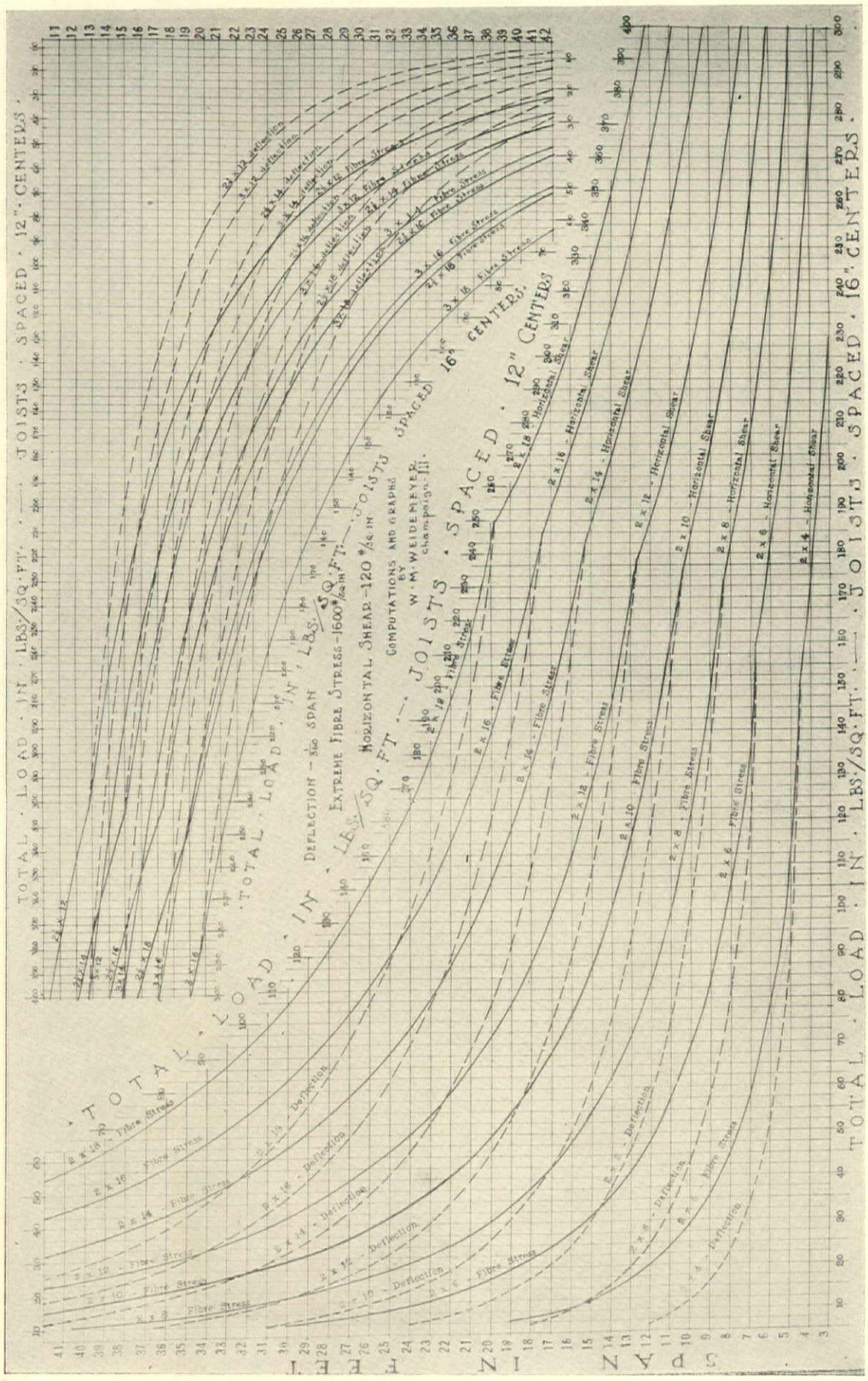
SAVOY-PLAZA HOTEL, SHERRY-NETHERLAND HOTEL, UPPER FIFTH AVENUE AND SQUARE. OLD VANDERBILT RESIDENCE BEING DEMOLISHED IS SEEN IN FOREGROUND

PLUMBING AND SANITARY EQUIPMENT COMPANIES CONSOLIDATE

PLANS for the merging of the J. L. Mott Company of New York and Trenton, N. J., the Laib Company and the Columbia Sanitary Manufacturing Company, both of Louisville, Ky., were recently announced, and the merger is now in process of accomplishment. The consolidated group, which also includes seven subsidiary companies, will be known as the J. L. Mott Company, Incorporated. George H. Laib, president of the Laib Company, will head the new organization and have associated with him W. G. Probst, vice president of the Columbia Sanitary Manufacturing Company, and Jordan L. Mott, 3rd. Mr. Probst has been named general manager of the new company.

The J. L. Mott Iron Works were founded in 1828 by the first Jordan L. Mott at Mott Haven, now a part of New York City. About twenty-five years ago the business was moved to Trenton, N. J. The Laib Company was founded in 1901.

Mr. Laib has stated that the various elements of the business will be immediately co-ordinated and a complete and unified service provided in the sanitary equipment and plumbing supply field. It is understood that present business will require capacity operation of both the Mott and Columbia plants. It is expected that the ornamental iron branch of the Mott Company will be expanded. The announcement states that the consolidation should make for economies in manufacture and distribution that will benefit all branches of the business.



SAFE TOTAL LOADS IN POUNDS PER SQUARE FOOT FOR WOOD JOISTS
12" AND 16" ON CENTER, FIBRE STRESS 1600 LBS. PER SQ. IN. HORIZONTAL SHEAR 120 LBS. PER SQ. IN. DEFLECTION $\frac{1}{360}$ SPAN.
COMPUTATIONS BASED UPON ACTUAL COMMERCIAL SIZE OF JOISTS
COMPUTATIONS AND GRAPH BY W. M. WEIDEMEYER, ARCHITECT

EDITORIAL COMMENT

In certain centers such as Boston, Philadelphia, Washington and New York, active interest has been evidenced in the preservation of buildings that have been prominent in the early history of the United States. Scattered throughout this country particularly in the eastern states, there are to be found a number of structures of historical and architectural interest that will be preserved for posterity. Compared with the relatively few that are assured future protection against wanton destruction, an equal or perhaps larger number have already been destroyed by fire, demolished to make way for modern buildings, or altered with the false idea that they were being improved through being modernized.

European countries have always indicated greater concern for the preservation of their historical monuments, religious structures, governmental buildings and homes of famous men and women than that which has been shown in the United States. The reason, if one is necessary, is often attributed to the selfish desire to attract tourists, but even when such is the outward appearance there will be found a sincere underlying appreciation of the part that these structures have played in national and local life. The inhabitants as a whole seem to have a more general appreciation of the architectural importance than is the case in our own cosmopolitan nation. Our country is comparatively young. Its growth has been rapid—perhaps too rapid. We are a busy nation, and life and time seem to pass all too rapidly. We frequently take the attitude that certain things cannot happen and are only brought to the realization that they can happen when the unforeseen occurs. Here is a small building of unusual architectural interest, perhaps at one time the headquarters of a famous revolutionary general; it has been standing for years and we go on imagining that it will continue to escape destruction; next we read of its destruction by fire or we become suddenly aware that the wreckers are at work, and learn from a glaring sign that a modern apartment house will be erected on the site. It is now too late to do anything, although the local historical society may express its interest by a bronze tablet announcing "On this site there stood, etc." As our monuments marking epochs in our national history gradually disappear, our interest in them increases. There is yet time to preserve many that have so far escaped the ravages of time and human hands.

The task of salvaging the architectural relics of our nation has been left too largely to antiquaries, patriotic organizations, or to groups interested in some particular man or woman. It is with interest that we learn that St. John's College in Annapolis has undertaken the preservation of four Colonial houses—the Brice House, the Pinkney House, the Hammond-Harwood House and the Peggy Stewart House. These houses adjoin the campus of St. John's, a college that is heir to many early American traditions. Originally founded by an act of the General Assembly of Maryland in 1696 as King William's School, it has had a longer continuous history than any other institution of higher learning in the United States, with the exception of Harvard and the College of William and Mary. Surrounded with historical monuments and the seat of many incidents that occurred in the formative period of our national existence, the recent commendable action of this educational institution can be readily understood.

Architectural societies and individual architects in the United States have at times shown an active interest in the preservation of historical buildings due to their architectural merit. The regret is that greater and more widespread interest has not been shown in the saving of these monuments, steeped in traditions, for future generations to wonder at, admire and absorb the spirit of our forefathers and the principles for which they stood.

∞

We recently—and we cite it here, for it happens very seldom—were informed of an architect who severed his connection with a firm because he was not in absolute sympathy with the plans which were being prepared in the office for a particular building. The result was that a few months later he was approached by the client to carry out the work himself according to his ideas. His sincerity and honesty "sold" him to the client without any effort or attempt on his part. Aside from the confidence—which is only another word for goodwill—which the owner placed in him, he had that other trait which too many of us lack—confidence in himself. We may well fellow the old adage—Be sure you are right, then go ahead! This architect was so sure that he was right, as he saw it, that he could not go ahead on any other plan. He had strength of character enough to abide by his convictions. To gain the confidence of your client, then, you must first have confidence in yourself. In

these times, when architecture is going through a transition period, we need more confidence in ourselves than ever before. We remember only a few years ago when the Shelton Hotel struck the first note of modern American architecture and was subsequently accorded the Gold Medal by The Architectural League of New York, the architect, Arthur Loomis Harmon, was emphatic in his praise for his client, the owner, in placing such confidence in him as to allow him to depart from precedent and incorporate certain ideas which seemed almost radical in their originality. Yet we have never for one moment overlooked the fact that Mr. Harmon must have gained the confidence of his client by his evident confidence in himself. Do not let your client talk you out of your conception. Obviously you should know more about architecture than he does; it was for that reason among others that he hired you. Convince him that you are right and that he is wrong, and then he will let you go ahead. And do not forget that, through your goodwill, you have gained your client's respect. Fear is the great obstacle to progress. Confidence is the master of fear. We talk to each other of the necessity of educating the public to a better appreciation of architectural art. In presenting original ideas to clients, ideas which are often criticized in that they are different from anything they have ever seen, although expressing perfectly their purpose in sound architecture, the members of the profession have an opportunity to do their part in the educational program. If you hesitate, and even substitute certain details which the client may suggest for those which you think are right, you have only yourself to blame for failing to gain your client's confidence. On the other hand, impressing your client with your honesty and courage, you have done more than anyone but a fellow-member of the profession could do to uplift from the low level to which it has fallen public appreciation of architectural art.

THE value of architectural service was recently brought to our attention through the illustration of a house published in a magazine whose circulation is probably largely among house owners or prospective house owners. The silver medal of The Architectural League of New York awarded in 1927 for intimate work was based upon a house of high architectural merit, whose plan is unusual although probably not entirely original in conception. The house referred to as having been recently illustrated is based upon a plan that differs from the prize house in but few minor details. The exterior elevation, however, not only bears no resemblance to the prize design but is decidedly inferior to it. The name of the architect if there was one, is not given and we strongly suspect that there was no architect, except possibly in name. Even a layman, limited as to his ability to judge architectural merit, could not fail to grasp the difference between these two houses if he were to see them side by side. It should not be difficult to obtain a collection of houses designed by architects and others, of the same or similar plan in which architects had no hand in their design. We judge that such a collection could be used with good effect to "sell" the value of architectural service to the public.

A DECREE permitting an increase in the maximum height of buildings in Paris has aroused the bitter criticism of those who are interested in the aesthetic character of the city. M. Guillaume Chastenet, Chairman of the Budget Commission of the Beaux-Arts, recently described to the Senate the injurious results which may be expected. He stated that the consequences will injure both the health and the aesthetic character of Paris. The *New York Times* of February 12, editorially comments as follows:

> "Let us hope all will turn out well for a city which has instituted so many competitions and awarded so many prizes and granted so many tax remissions for the sake of preserving the aesthetic effect of her architecture.
>
> "Paris, however, seems really to be between the devil of one type of architecture and the deep sea of another. Her youngest group of architects are dedicated to reinforced concrete, to geometric forms, to the suppression of moldings and cornices, and the elimination of all projecting ornament. Their buildings, up to the present time, seem to have been long and low, though anything but rakish craft, and the engineer has been the ruling consultant in turning these creations of 'functionalism' into completely efficient machines.
>
> "There is no special message for us in the 'new spirit,' as the movement is called by its propagandists. We have taken our own line in our tall buildings, and the current exhibition of The Architectural League shows that we also have worked toward a clean sweep of meaningless ornament and are concentrating increasingly upon efficiency. Our flat and bare façades could hardly be called beautiful by those to whom the play of light and shadow over richly varied surfaces is one of the charms of a building. Yet, seeing even these newest stark creations lifting their terraced bulk against the sky, it is impossible not to feel something of the austere splendor of the spectacle.
>
> "Starting with a fresh conception of simplified practical building, our American moderns are confronted with the most difficult of all problems in art: that of depending upon a strong unity of design and the interest of silhouette for such beauty as they may achieve. If their minds are equal to such organic planning, the beauty will be of the highest quality; but if they are feebly endowed, their feebleness can find no shelter."

In case the decree should be allowed to stand and Paris should find itself for the first time, perhaps, following in our pioneer footsteps by building into the clouds, she will find the task of retaining aesthetic character in skyscrapers one that will stagger even her extraordinary intelligence. We hope, as the *New York Times* does, that all will turn out well for a city that throughout the world is recognized as a model in its plan and architecture.

FIFTH AVENUE ASSOCIATION 1927 ARCHITECTURAL AWARDS

THE annual award of gold and silver medals and certificates by The Fifth Avenue Association of New York for the best new and altered buildings constructed during the past year in the Fifth Avenue section, were recently announced by that organization. Many buildings, completed early in January, could not, under the rules of the award, be included in the contest which closed on December 31, 1927, and these will be held over for the 1928 contest. Awards are made for commercial buildings only, no residential, hotel or apartment buildings falling within the provision of the rules.

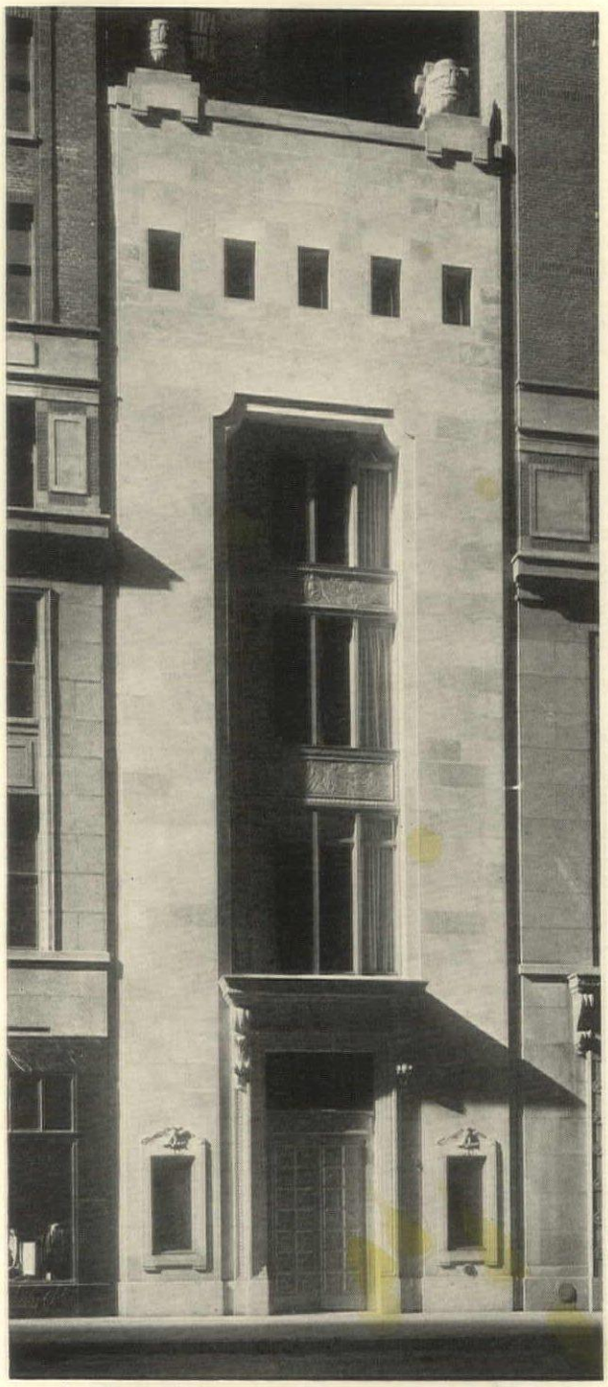


Photo by Wurts

AWARDED FIRST PRIZE FOR NEW BUILDINGS

NATIONAL AMERICAN BUILDING, MADISON AVENUE, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT



Photo by Smith

AWARDED FIRST PRIZE FOR ALTERED BUILDINGS

GINSBURG & LEVY BUILDING, MADISON AVENUE, NEW YORK

WALTER B. CHAMBERS, ARCHITECT

The awards are based upon investigations of all new buildings and building alterations completed in the Fifth Avenue section during the year. This investigation and study are made by a committee of lay members and architects appointed jointly by The Fifth Avenue Association and the New York Chapter of The American Institute of Architects. The Committee for 1927 included Waldron P. Belknap, Chairman; Joseph H. Freedlander, C. Stanley Mitchell, S. Kurzman, Edward S. Hewitt, Raymond Hood, Charles Butler, Theodore E. Blake, and Charles A. Peabody.

A new building is defined by the Committee as "A building erected independently of anything previously existing on the site, except party walls." An altered building is defined by the Committee as



AWARDED SECOND PRIZE FOR NEW BUILDINGS

NATIONAL BROADCASTING BUILDING, FIFTH AVENUE, NEW YORK

BETHLEHEM ENGINEERING CORPORATION, ARCHITECTS

"A building in which construction previously existing on the site has been used in whole or in part, but in which the street facade has been so modified or reconstructed as to present a new architectural composition."

In announcing the awards for 1927, the Committee again urged the development of better taste in commercial architecture, and deplored the tendency among builders to "build for today," with little thought of the architectural effect that should be worked out for this section. The Committee is inclined to believe that a growing tendency exists to use the comparatively short life of the modern commercial building as an excuse for careless and inartistic construction, and hopes that the New York of twenty years from now will find in its buildings not "eyesores" and "architectural horrors," ready to fall at the first new building campaign, but buildings so artistic, and so well constructed that it will be with regret that the city will part with them for newer structures.

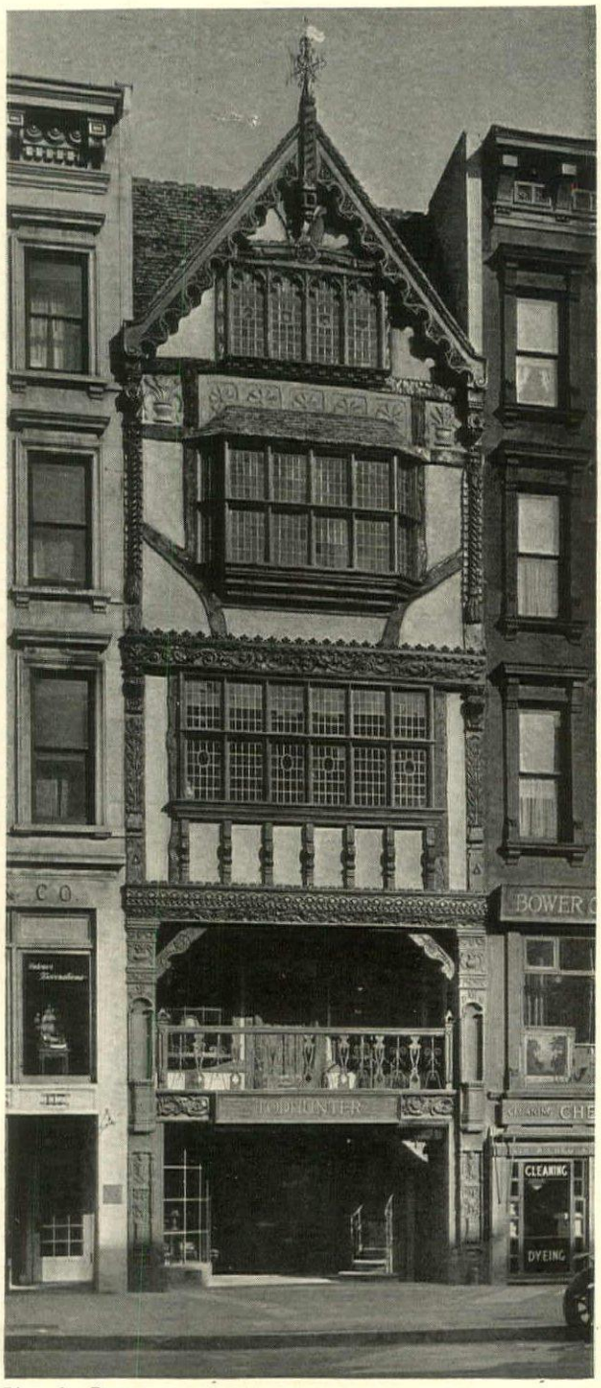


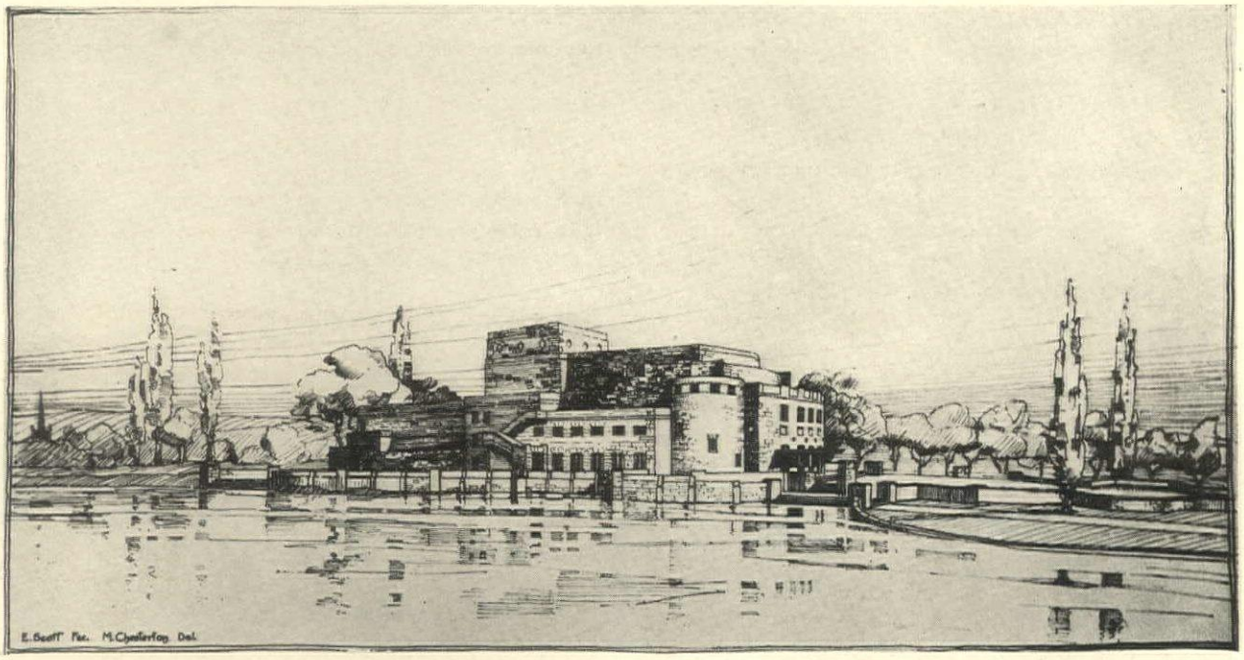
Photo by Duryea

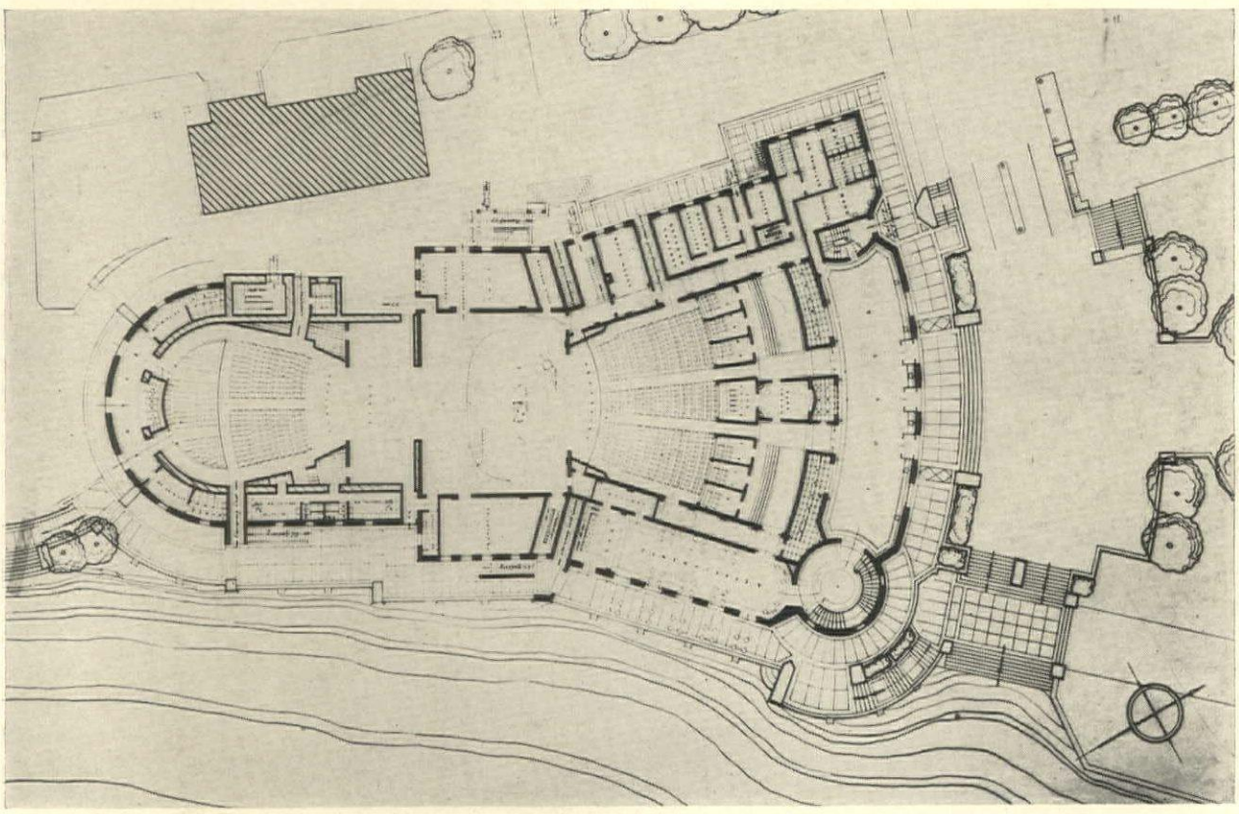
AWARDED SECOND PRIZE FOR ALTERED BUILDINGS

TODHUNTER BUILDING, EAST 57TH STREET, NEW YORK

FACADE DESIGNED BY ARTHUR TODHUNTER

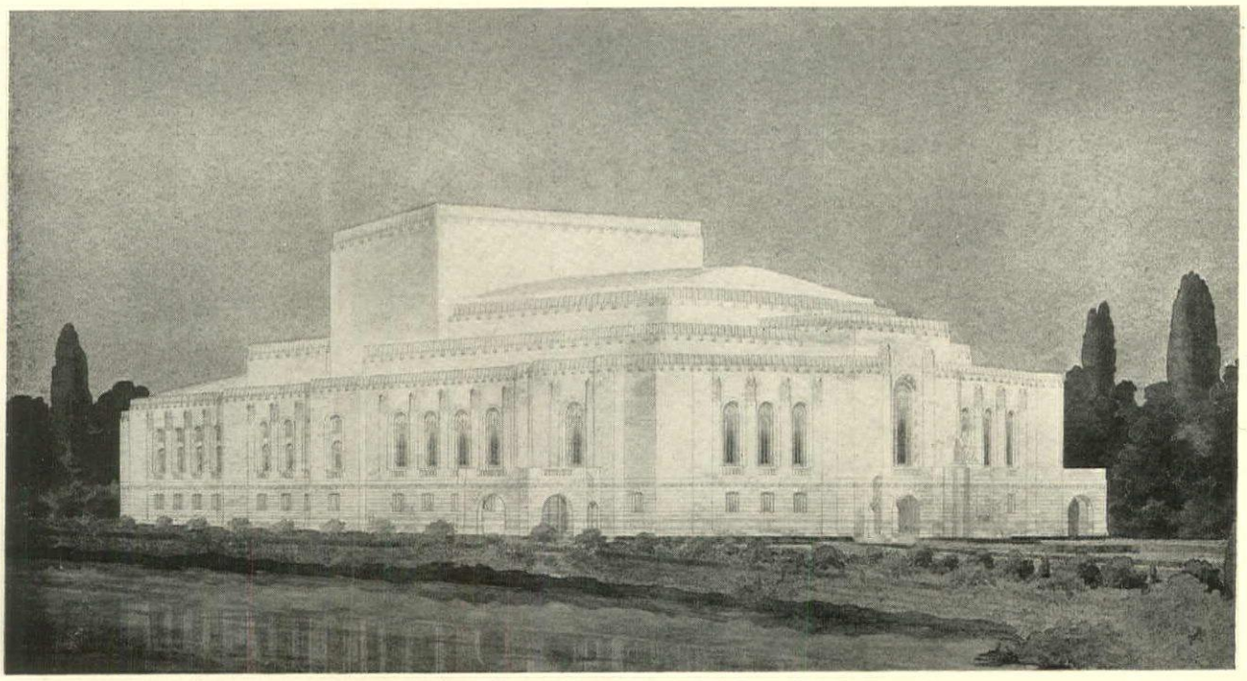
LEWIS C. PATTON, CONSULTING ARCHITECT

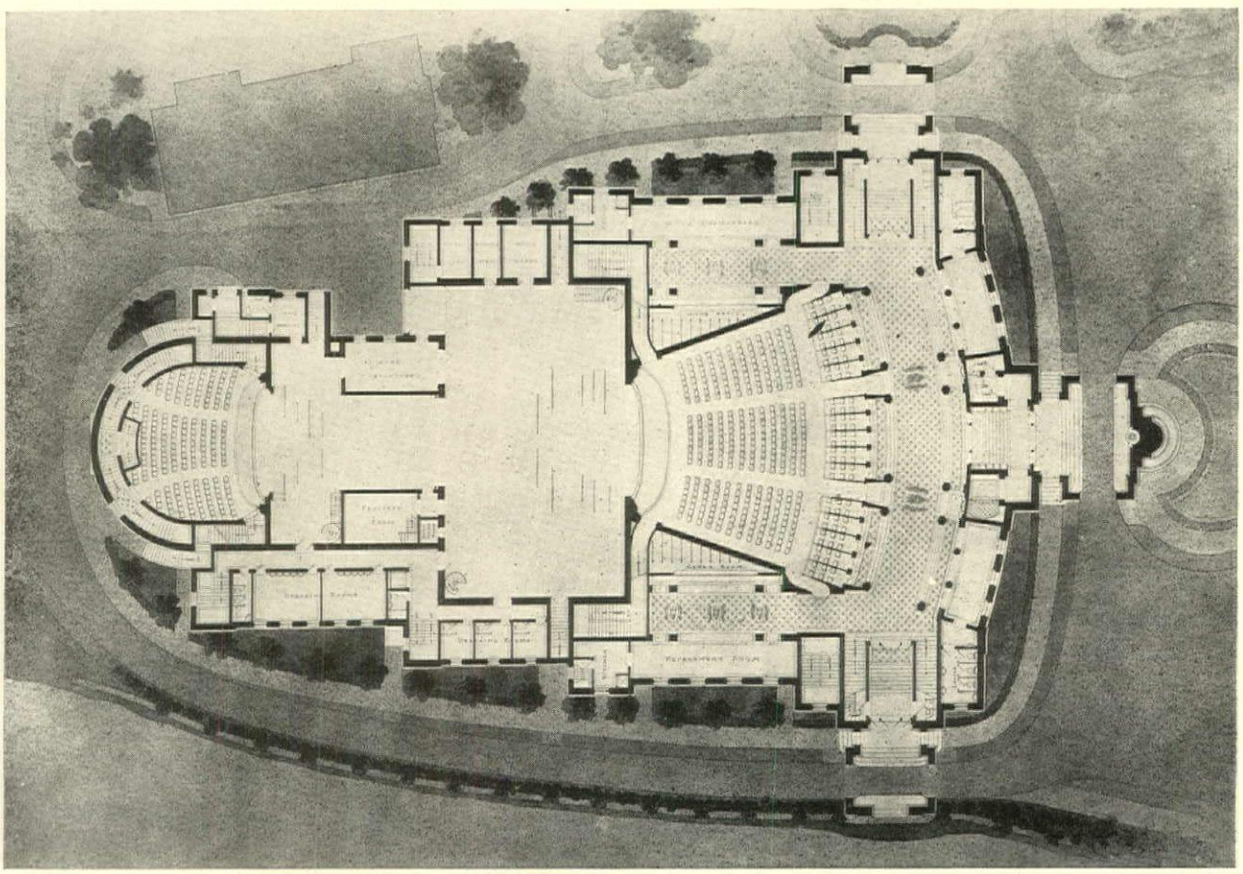




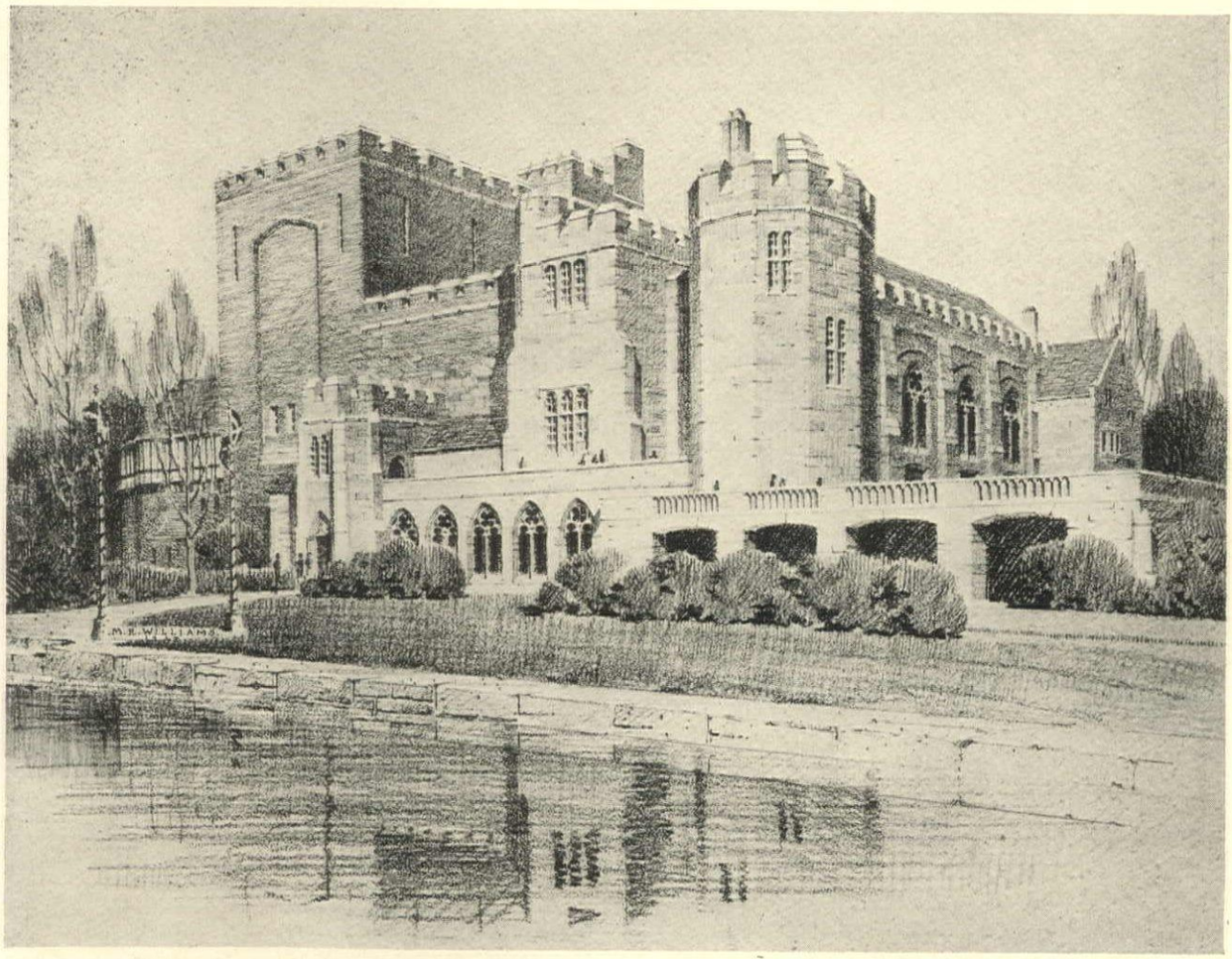
PRIZE WINNING DESIGN

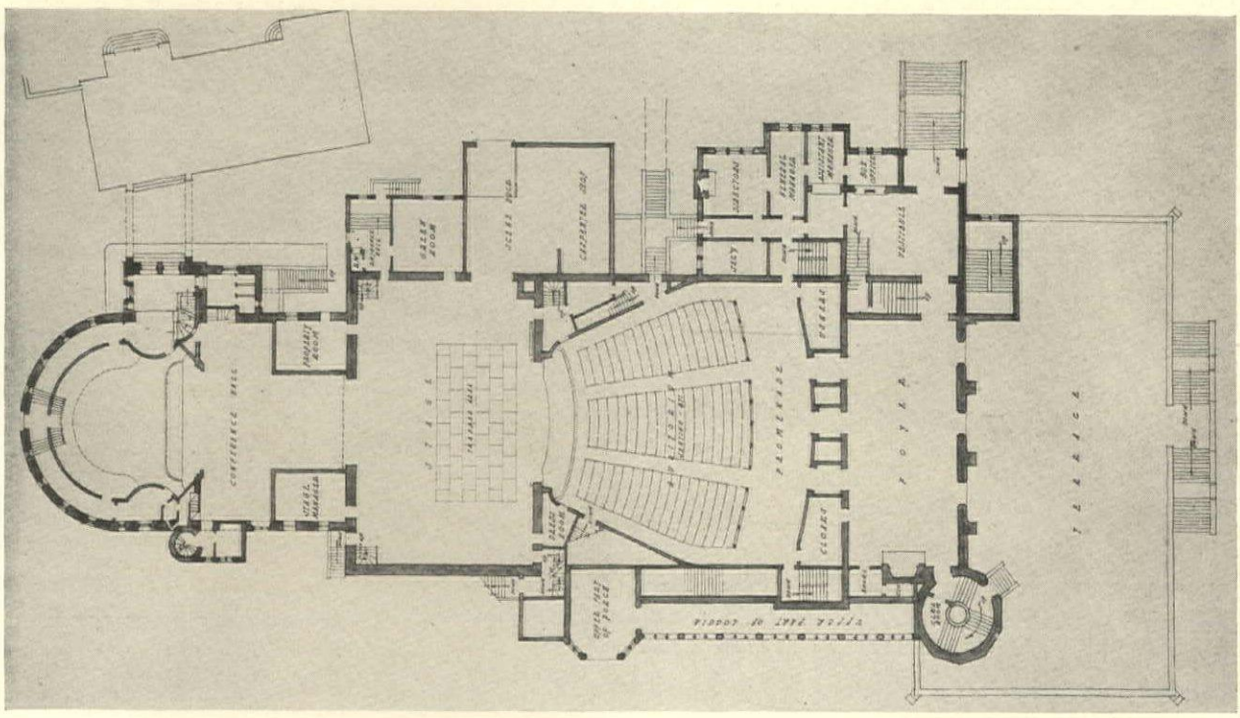
FINAL COMPETITION, SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ELIZABETH SCOTT, ARCHITECT



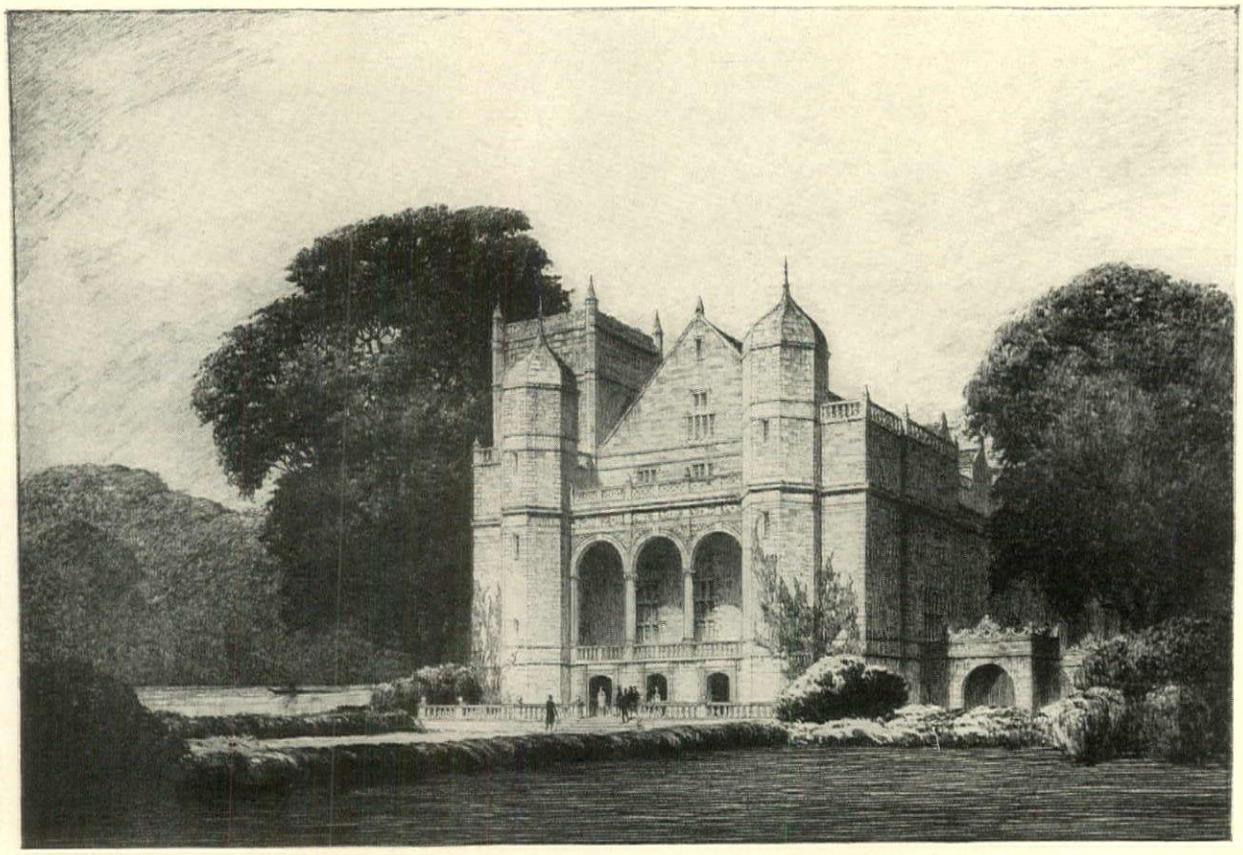


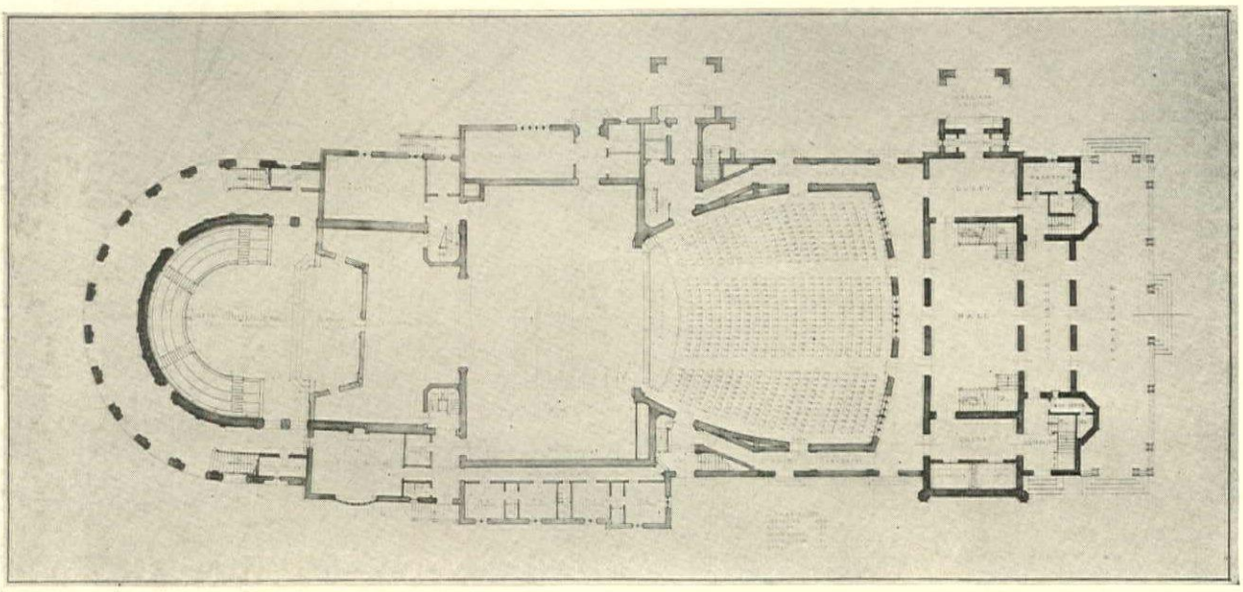
FINAL COMPETITION. SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ALBERT J. ROUSSEAU, ARCHITECT





FINAL COMPETITION, SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ROBERT O. DERRICK, INC., ARCHITECTS





FINAL COMPETITION, SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ALBERT MOHR, BENJAMIN MOSCOWITZ, ARCHITECTS

FORTY-FOUR STORY OFFICE STRUCTURE FOR EAST FORTIETH STREET, NEW YORK

LUDLOW & PEABODY, *Architects*

ANOTHER skyscraper, 617 feet in height, is to be added to the numerous tall buildings which overlook the Public Library and Bryant Park, in New York. The latest project is a forty-four story office building which will rise high above its neighbors and will be one of the tallest office structures in the Grand Central Zone. It will stand 175 feet east of Fifth Avenue in Fortieth Street, adjoining the Arnold, Constable & Company store.

The new building will have a frontage of seventy-four feet on Fortieth Street and seventy-five feet on Thirty-ninth Street, with a depth through the block of one hundred and ninety-seven feet. It is to be built to form a unit with the store building now occupied by Arnold, Constable & Company, which firm has leased the first six stories in the new building for fifteen years at an aggregate rental of $2,625,000.

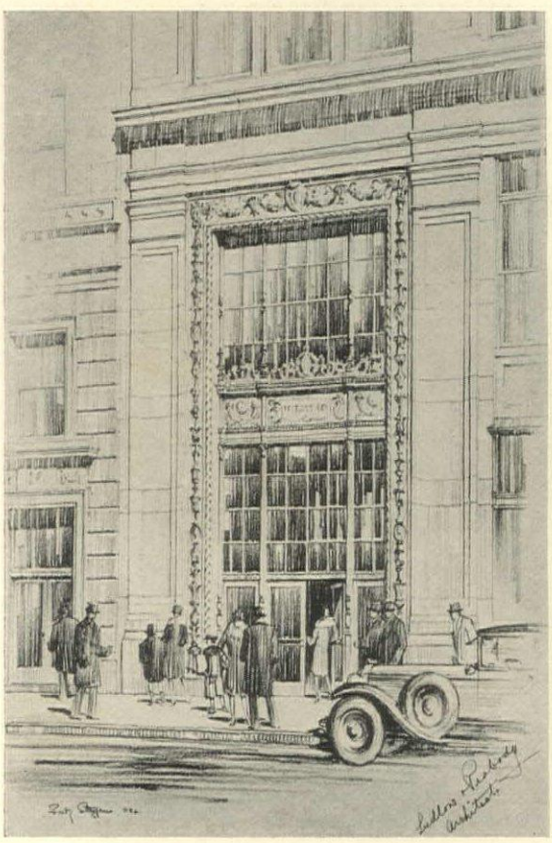
The architects have designed the building in a free Italian Renaissance style, so that it may not be out of harmony with the existing store of Arnold, Constable & Company. The architectural base of the building is fourteen stories in height, and the tower 70'x110', rising thirty stories in a single shaft from this base, is buttressed on the north and south sides by several stories above the base.

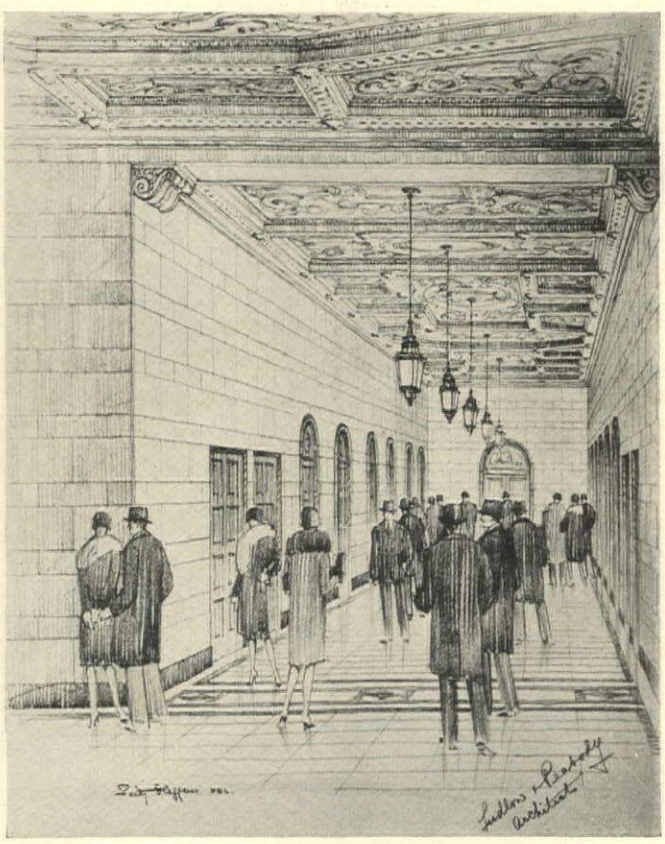
The exterior materials will be stone for the lower stories and brick and terra cotta above with a steep pitched copper roof surmounting the tower.

The color tones will start with a warm buff for the base of the building, and gradually shade into lighter tones of buff and gray as the shaft rises.

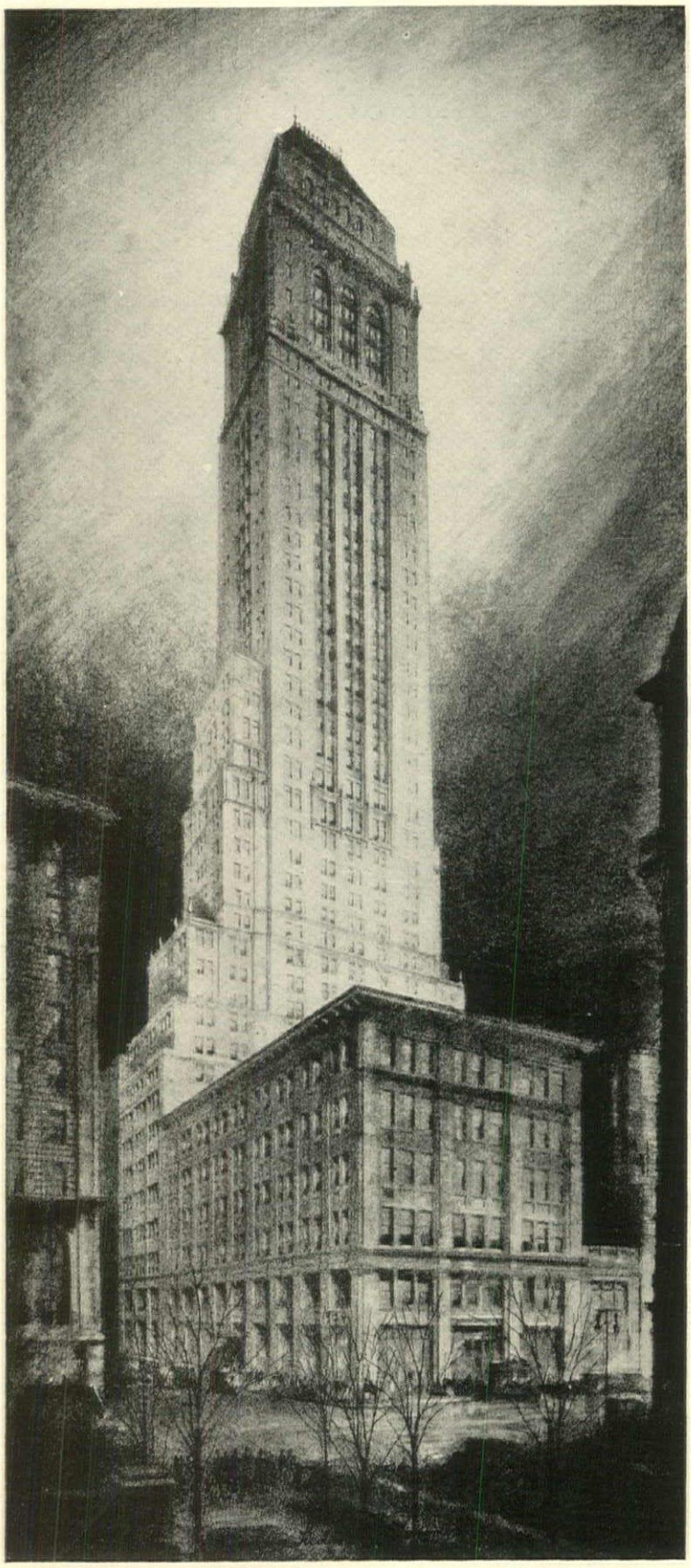
The structure will have the maximum of light and ventilation. With two street fronts at the north and south, it will be flanked by the twelve story Sterling Bronze Company building on the east, and the six story Union League Club and the Arnold, Constable & Company buildings on the west. At the north, across Fortieth Street, is an eighteen story office building, while at the south, on Thirty-ninth Street, are two twelve story lofts and a three story store building.

The new building will contain approximately 250,000 square feet of rental space.





FROM THE ORIGINAL SKETCHES BY FRITZ STEFFENS



BUILDING AT 10 EAST FORTIETH STREET, NEW YORK

LUDLOW & PEABODY, ARCHITECTS

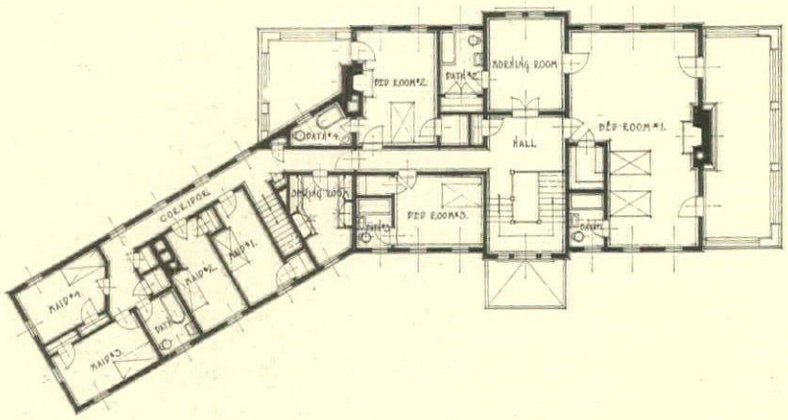
(From the original sketch by Hugh Ferriss)



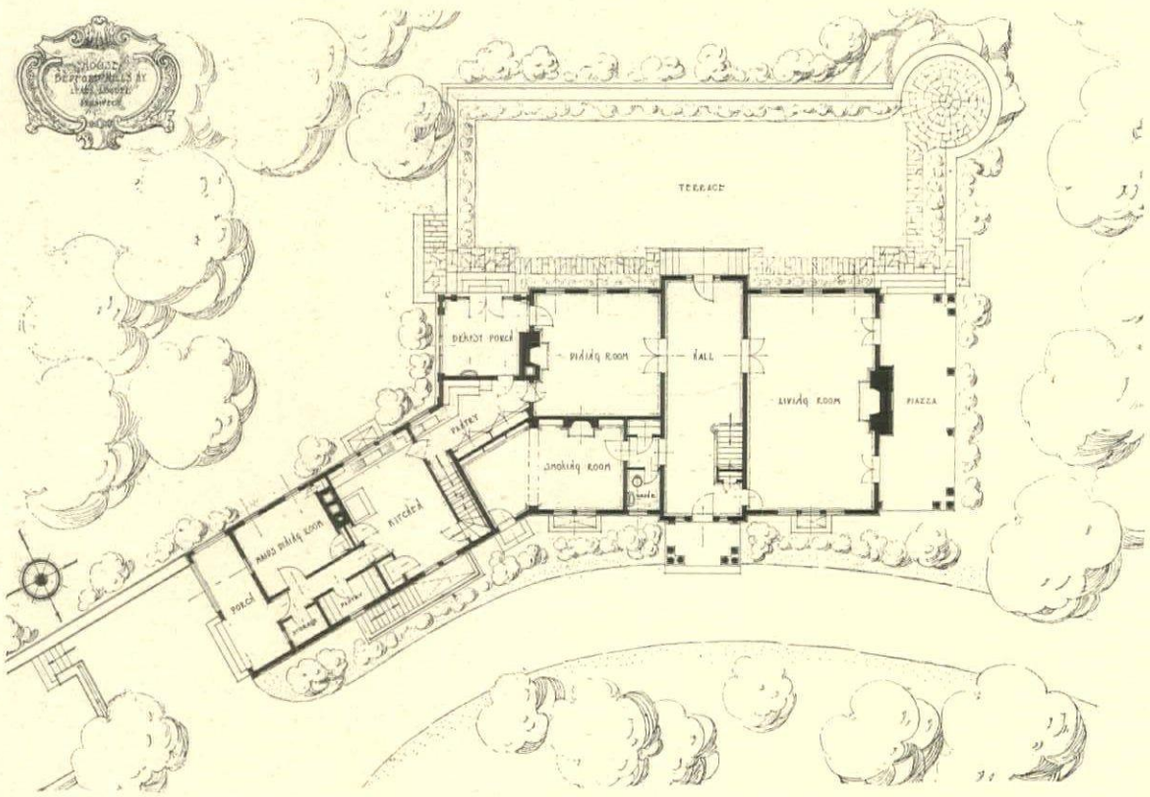


HOUSE AT BEDFORD HILLS, N. Y.

LYNCH LUQUER, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

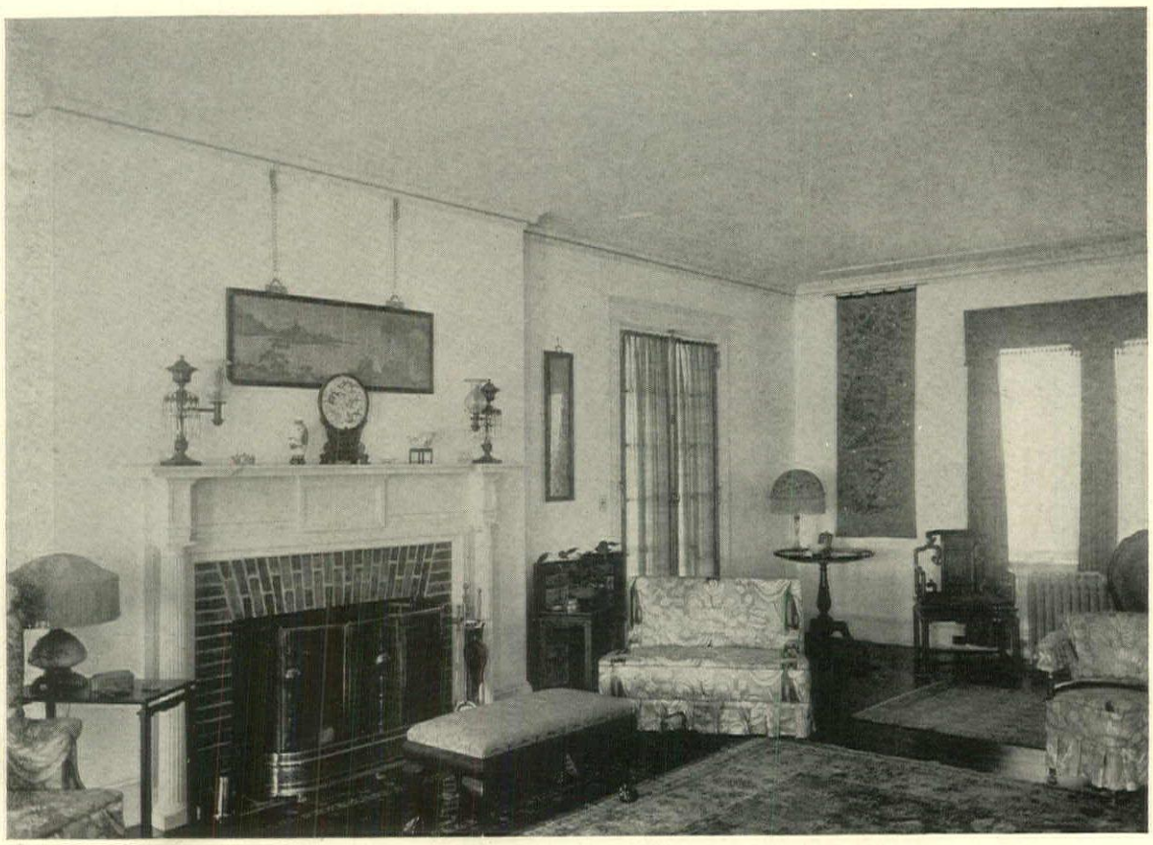
HOUSE AT BEDFORD HILLS, N. Y.

LYNCH LUQUER, ARCHITECT



HOUSE AT BEDFORD HILLS, N. Y.

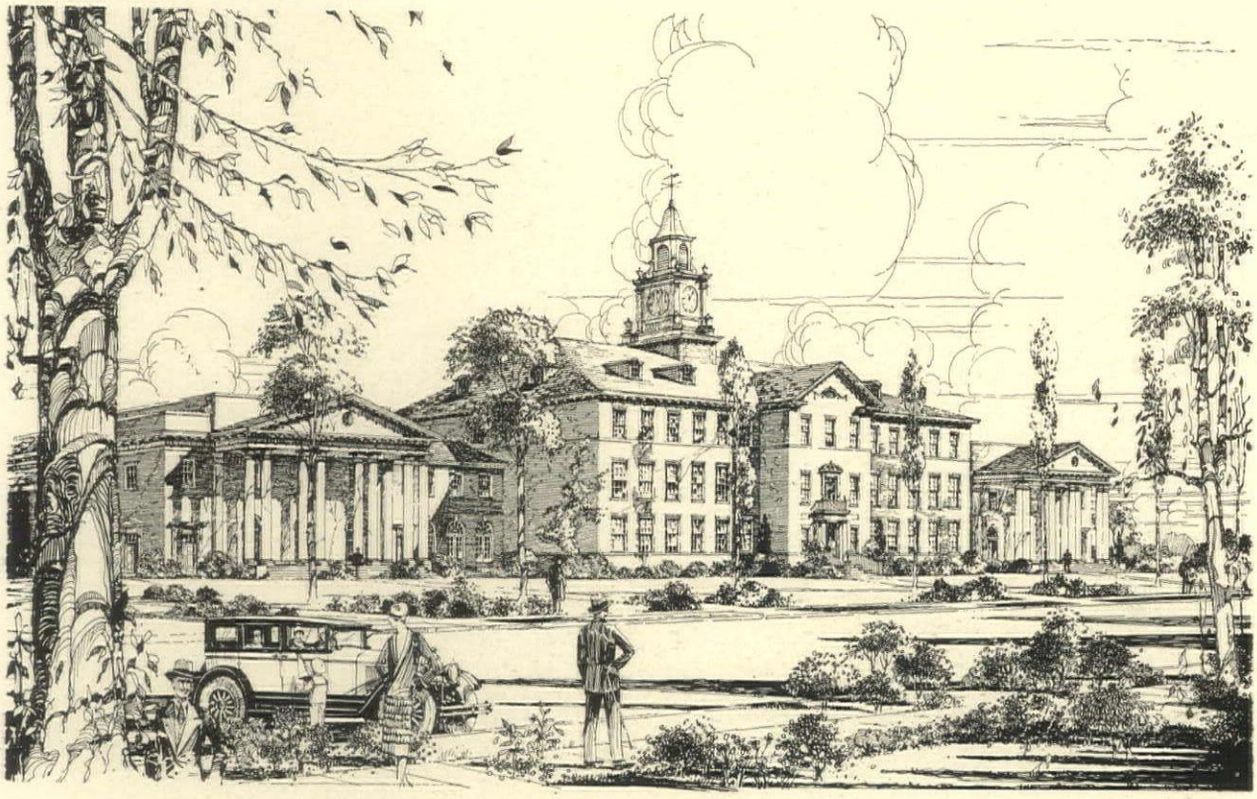
LYNCH LUQUER, ARCHITECT

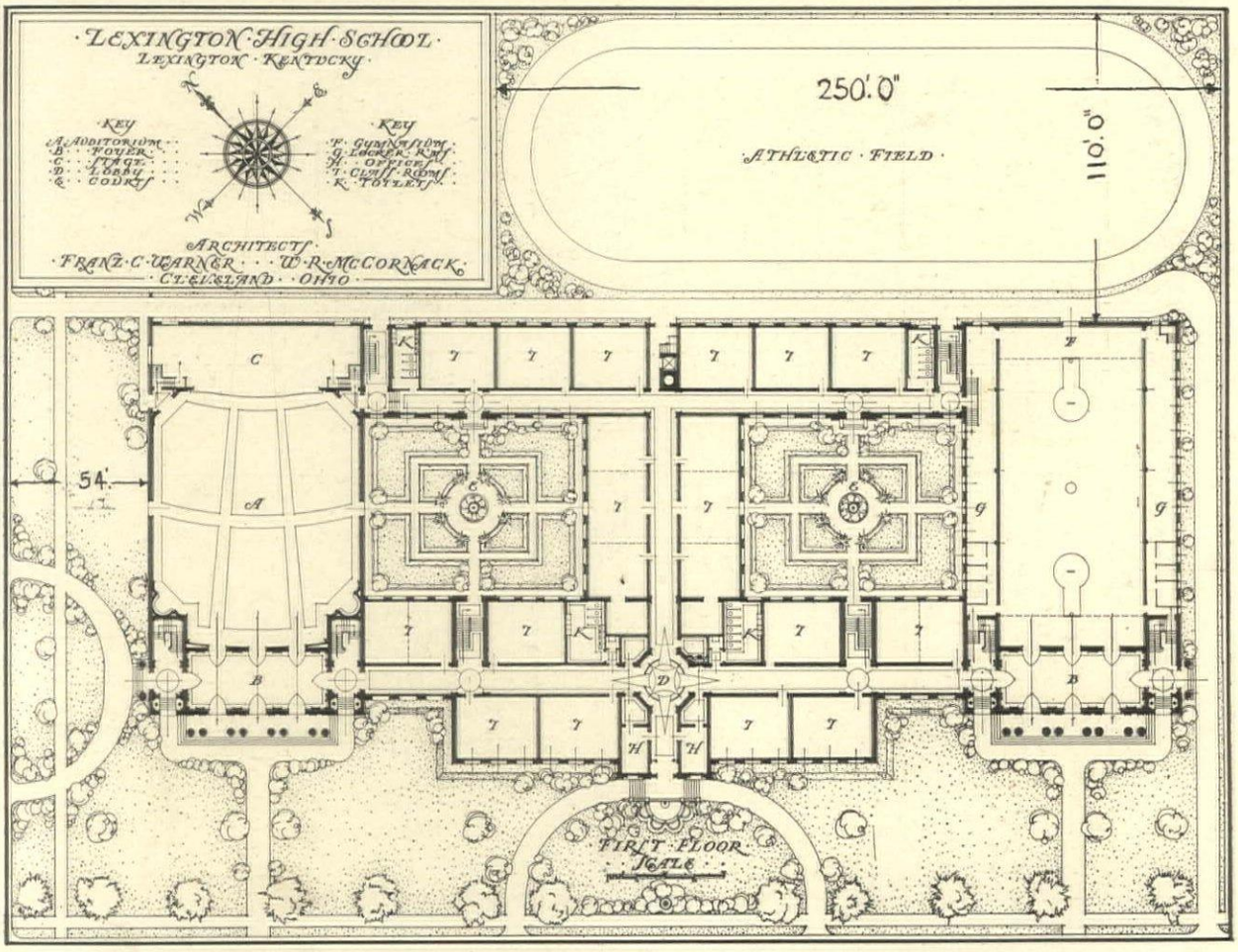




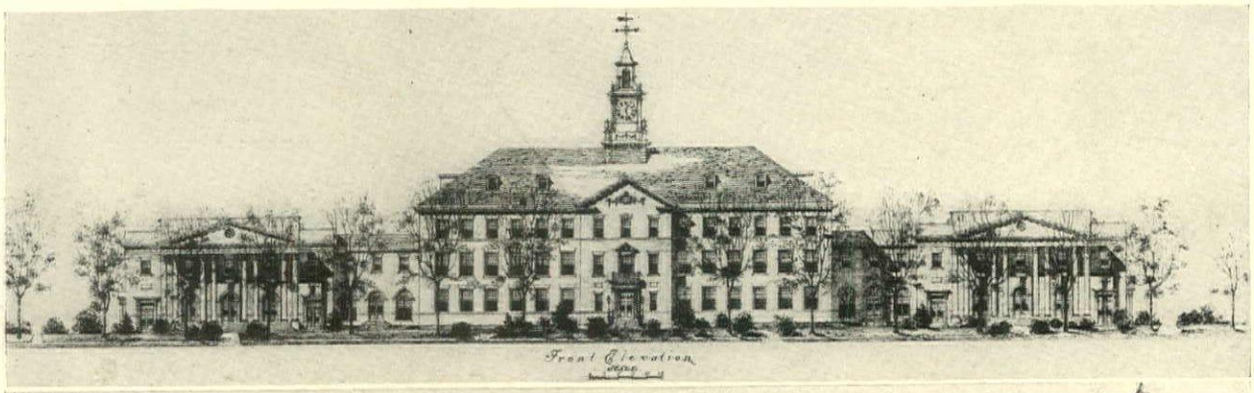
HOUSE AT BEDFORD HILLS, N. Y.

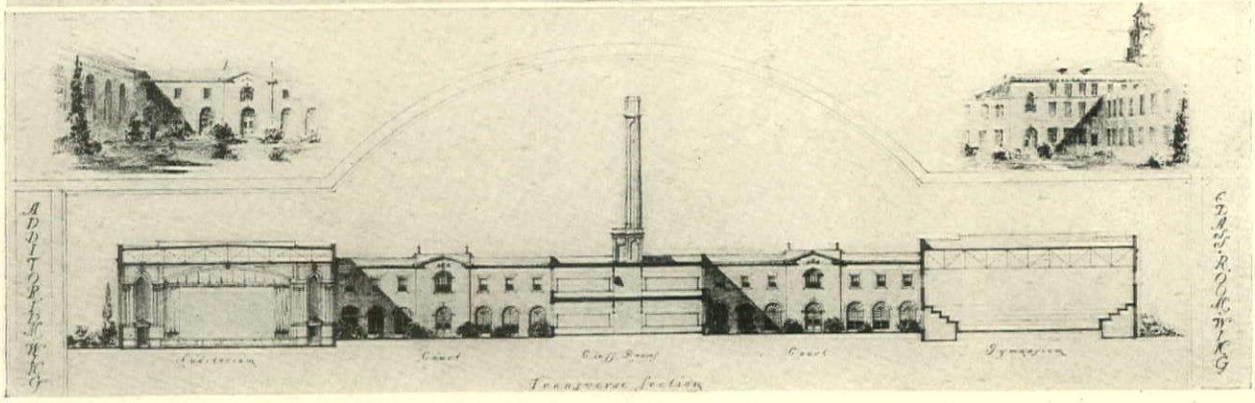
LYNCH LUQUER, ARCHITECT

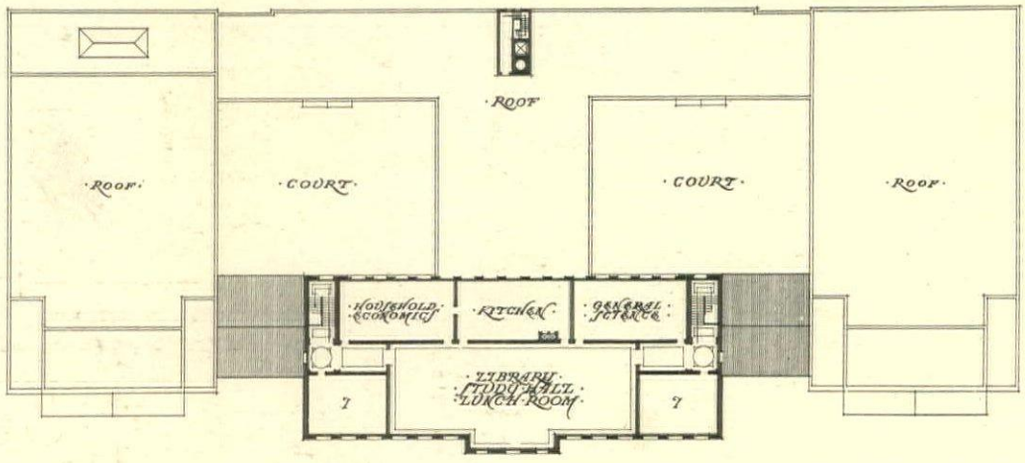


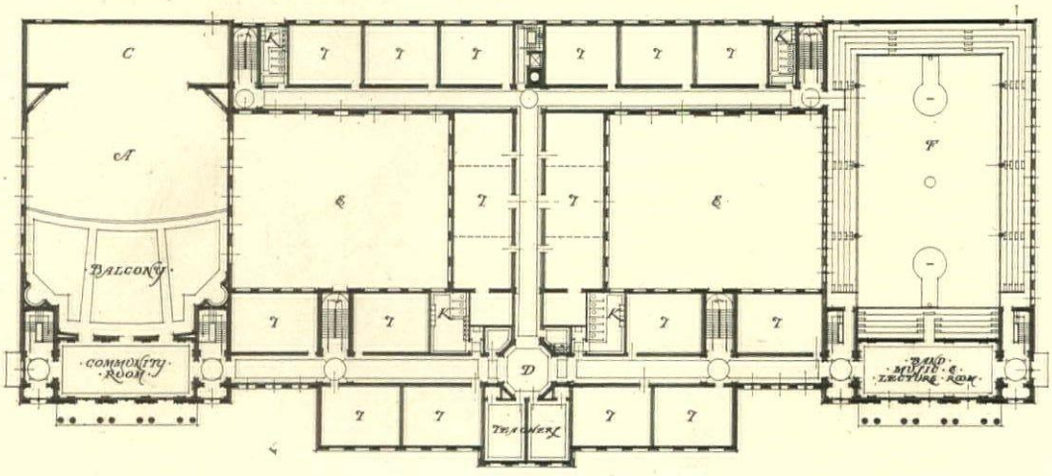


LEXINGTON HIGH SCHOOL, LEXINGTON, KY.—WARNER, McCORNACK & MITCHELL, ARCHITECTS





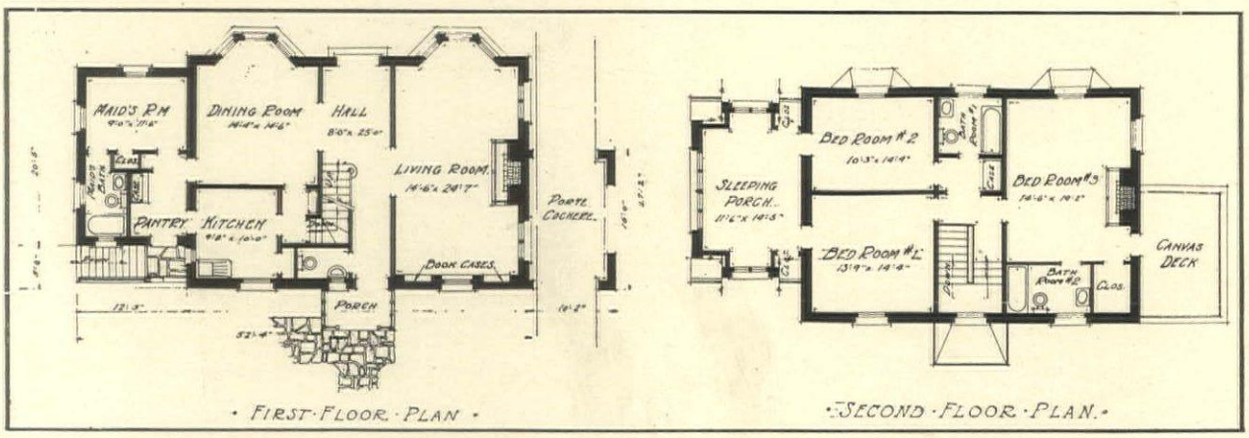




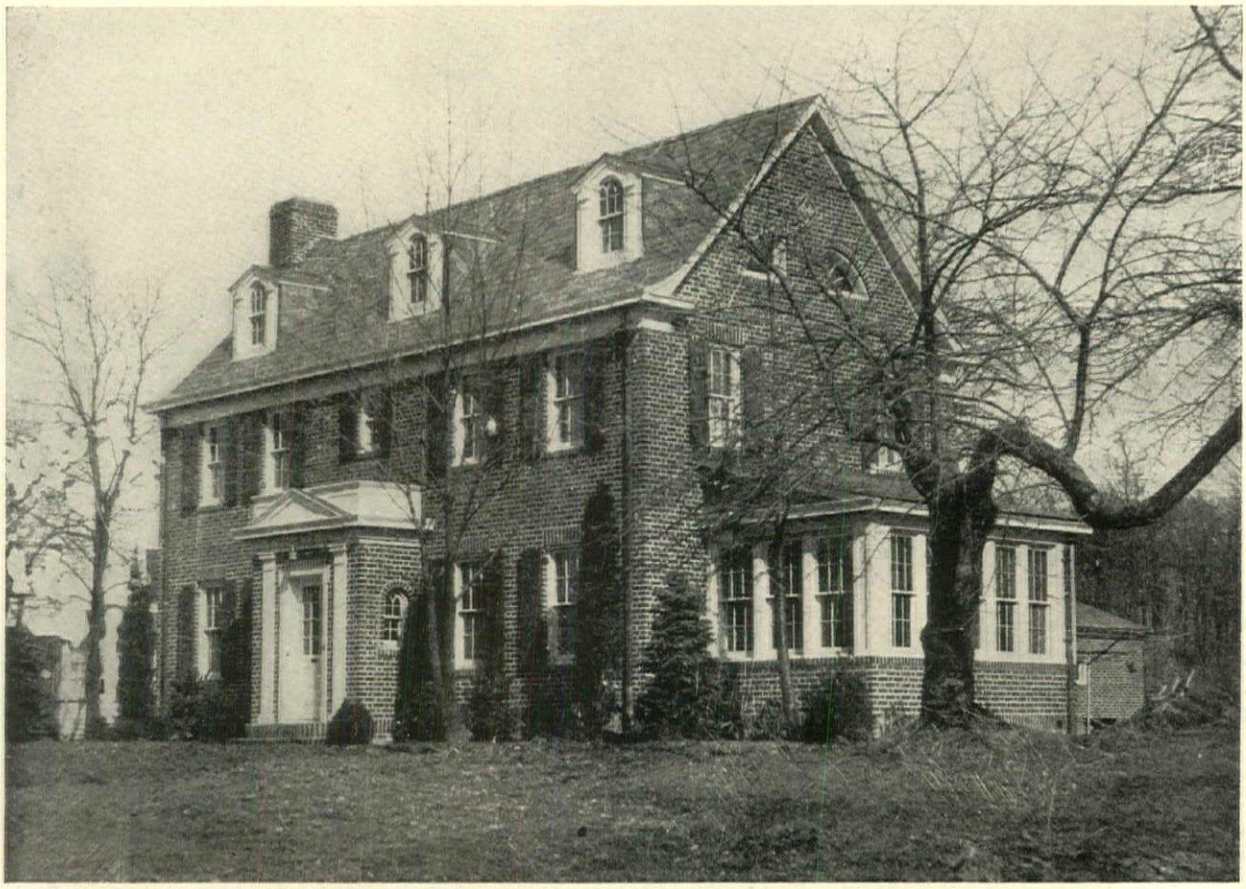
LEXINGTON HIGH SCHOOL, LEXINGTON, KY.—WARNER, McCORNACK & MITCHELL, ARCHITECTS

A GROUP OF BUILDINGS OF MODERATE COST



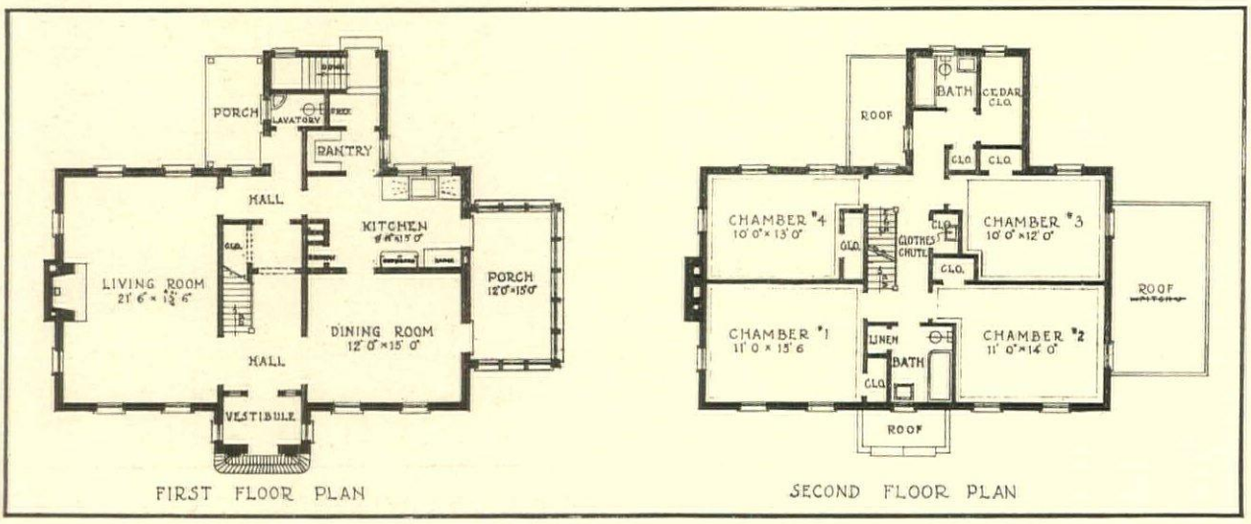


HOUSE OF BRUCE SEDDON, ST. LOUIS, MO.—LA BEAUME & KLEIN, ARCHITECTS



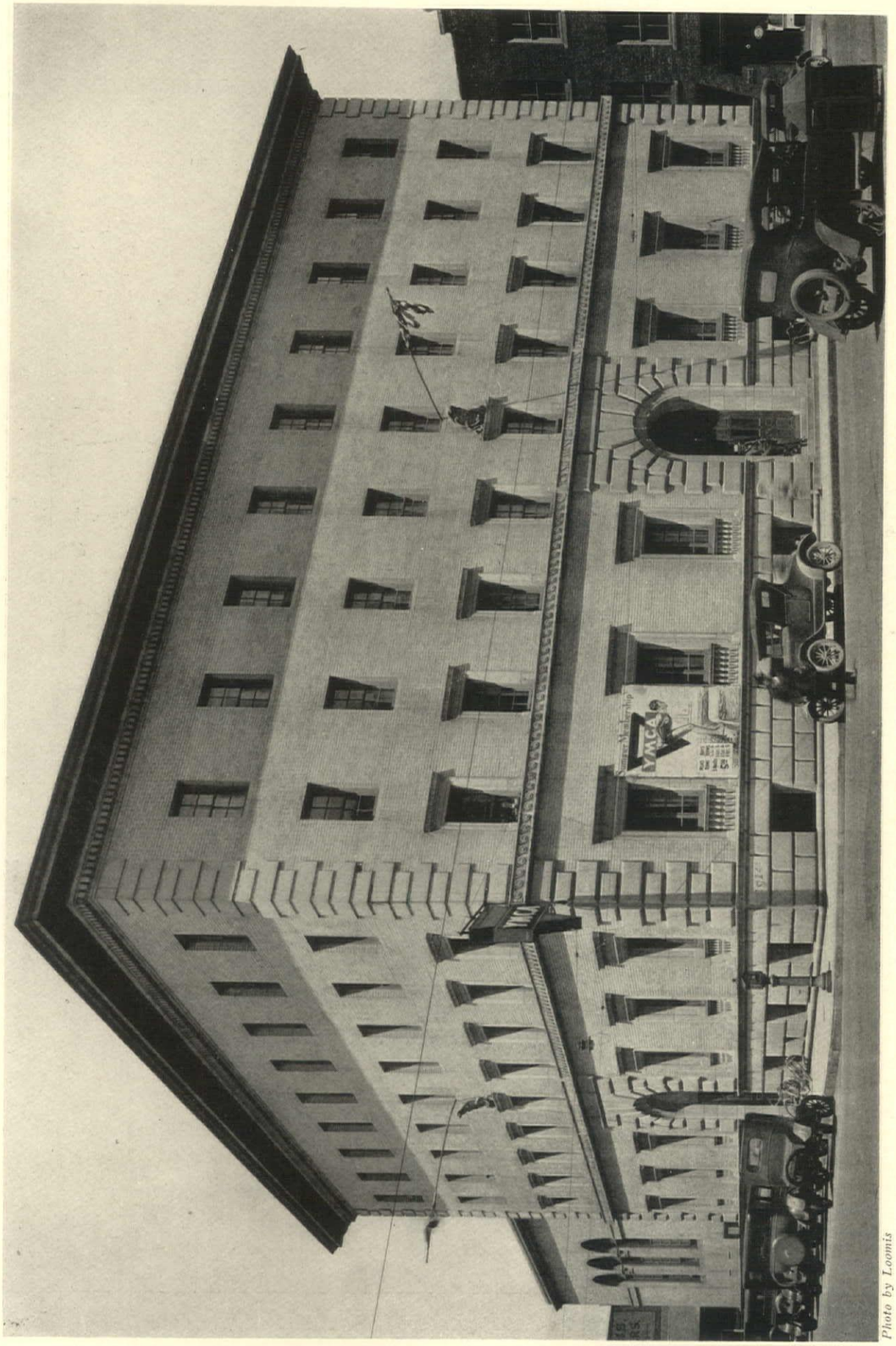
HOUSE AT BEACON HILL, PORT WASHINGTON, L. I., N. Y.—SCOTT & PRESCOTT, ARCHITECTS

HOUSE IS OF SOLID BRICK WALLS, TAPESTRY BRICK FACING, SLATE ROOF. WOOD EXTERIOR TRIM. INTERIOR TRIM OAK AND WHITEWOOD. FLOORS THROUGHOUT OF OAK. HOUSE CONTAINS TEN ROOMS, TWO OF WHICH ARE IN THE ATTIC. BUILDING WAS COMPLETED AT A COST OF 40c PER CUBIC FOOT AND INCLUDED A TWO CAR GARAGE AND THE LANDSCAPING



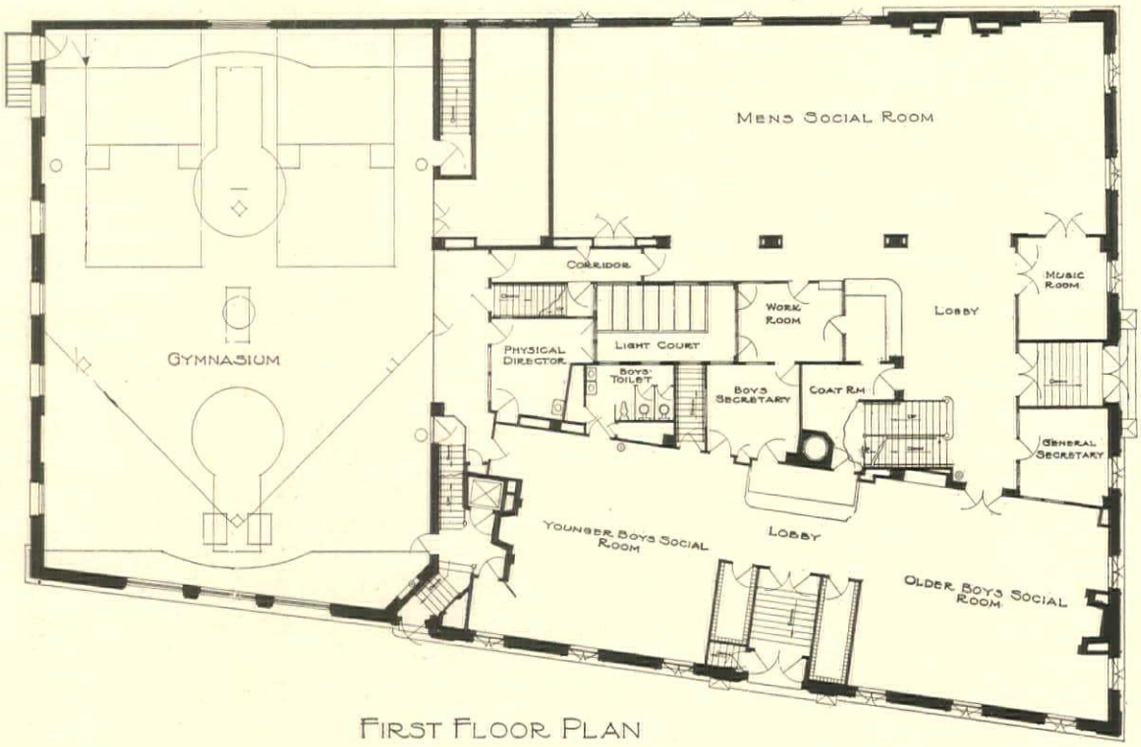
FIRST FLOOR PLAN

SECOND FLOOR PLAN

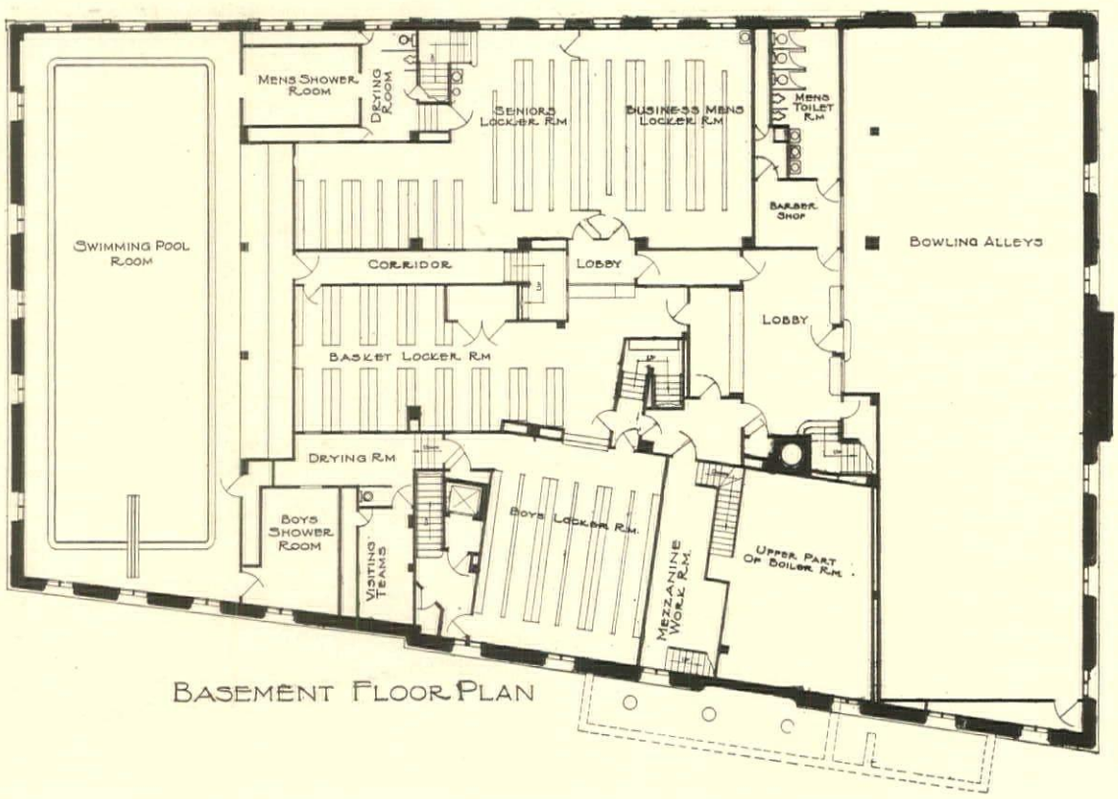


Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS

Photo by Loomis

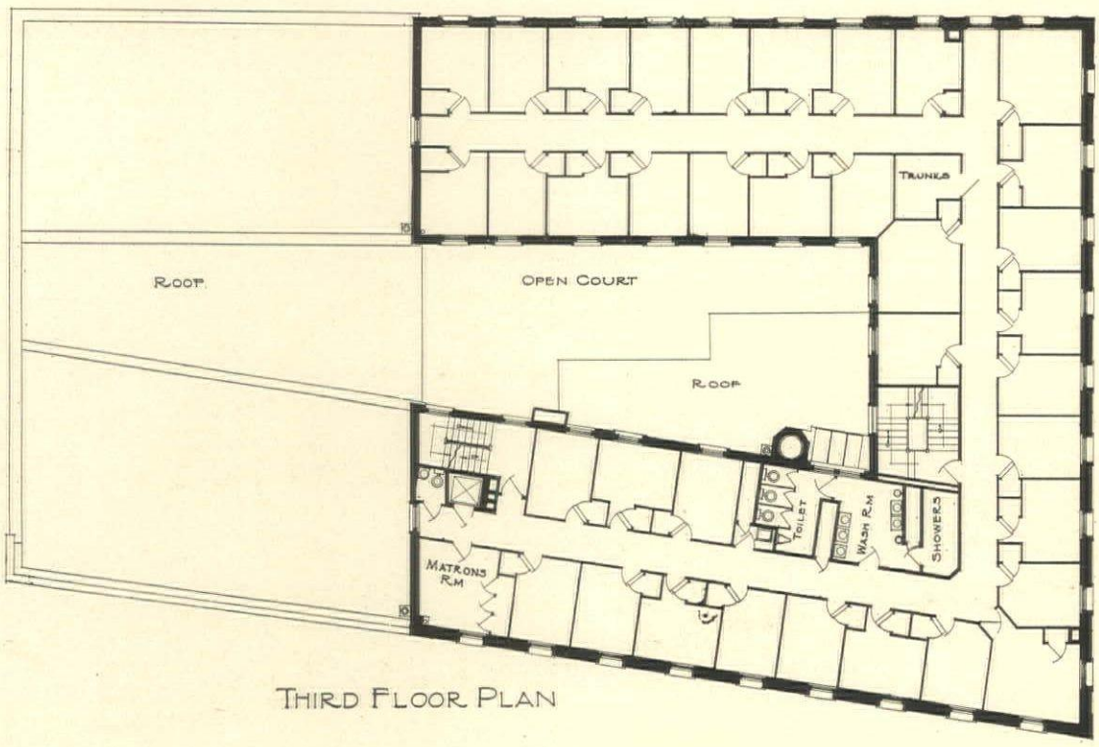


FIRST FLOOR PLAN

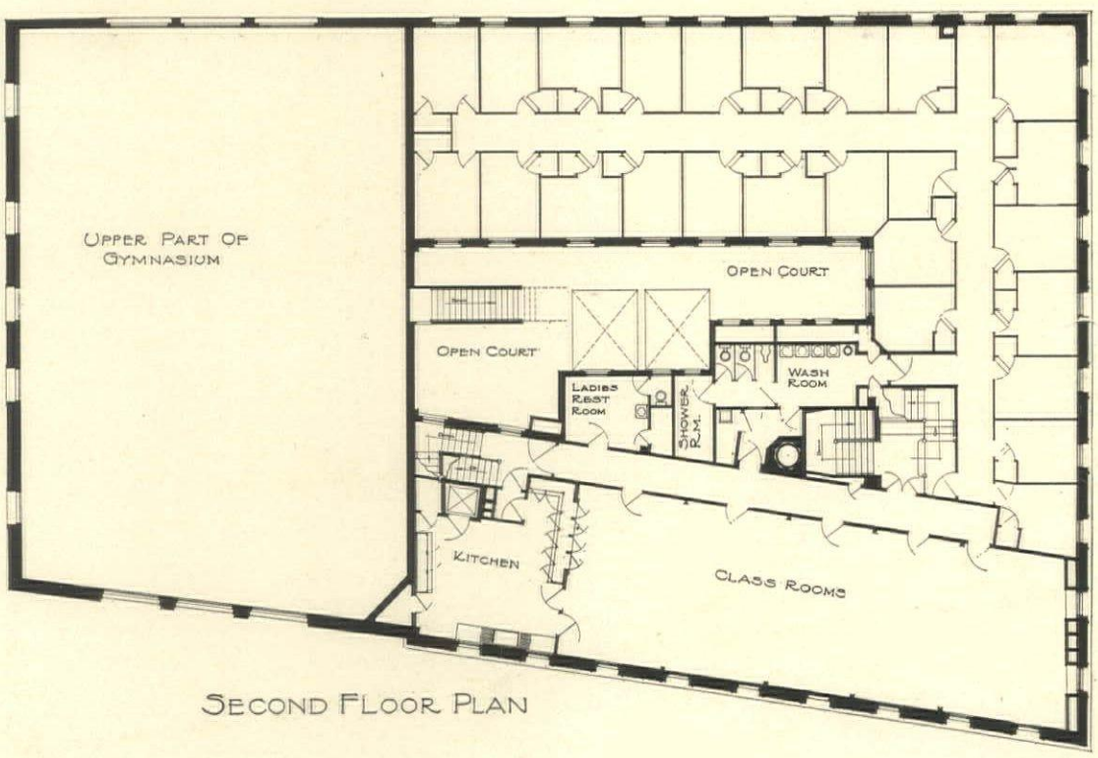


BASEMENT FLOOR PLAN

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



THIRD FLOOR PLAN



SECOND FLOOR PLAN

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



BILLIARD ROOM



Photos by Loomis

MEN'S SOCIAL ROOM

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



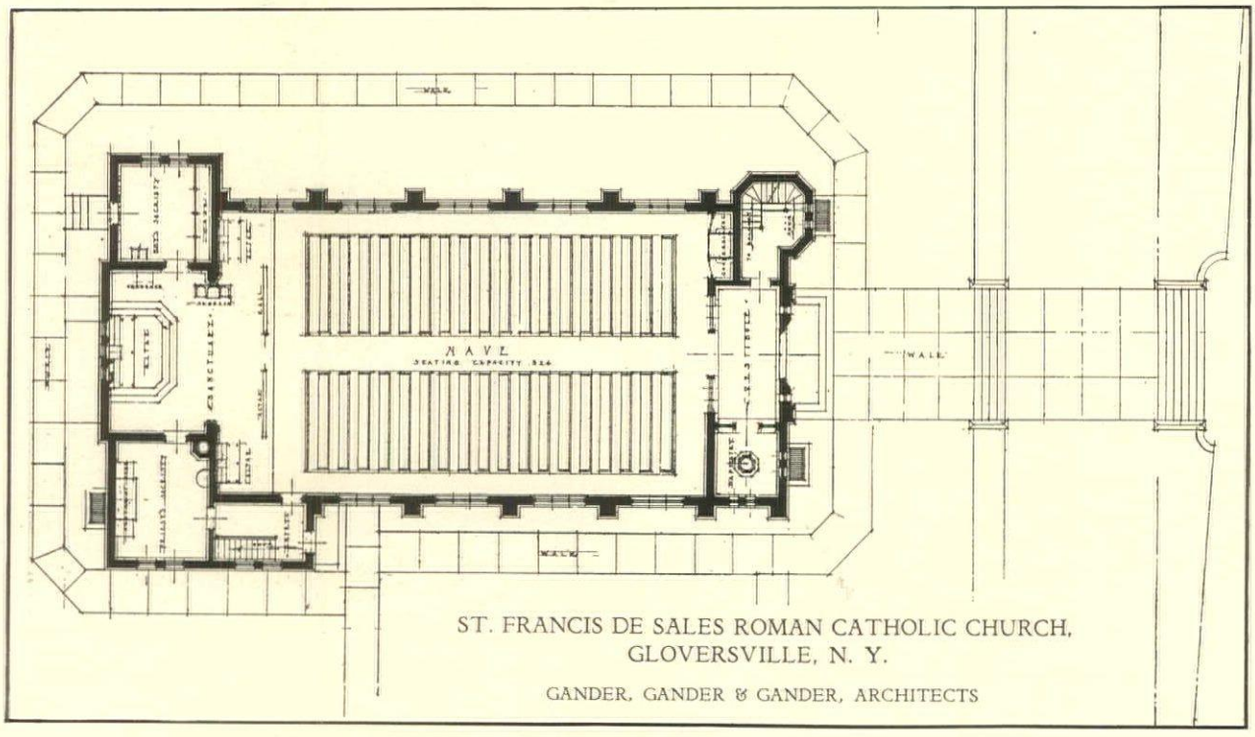
Photo by Belyea

ST. FRANCIS DE SALES ROMAN CATHOLIC CHURCH, GLOVERSVILLE, N. Y.

GANDER, GANDER & GANDER, ARCHITECTS



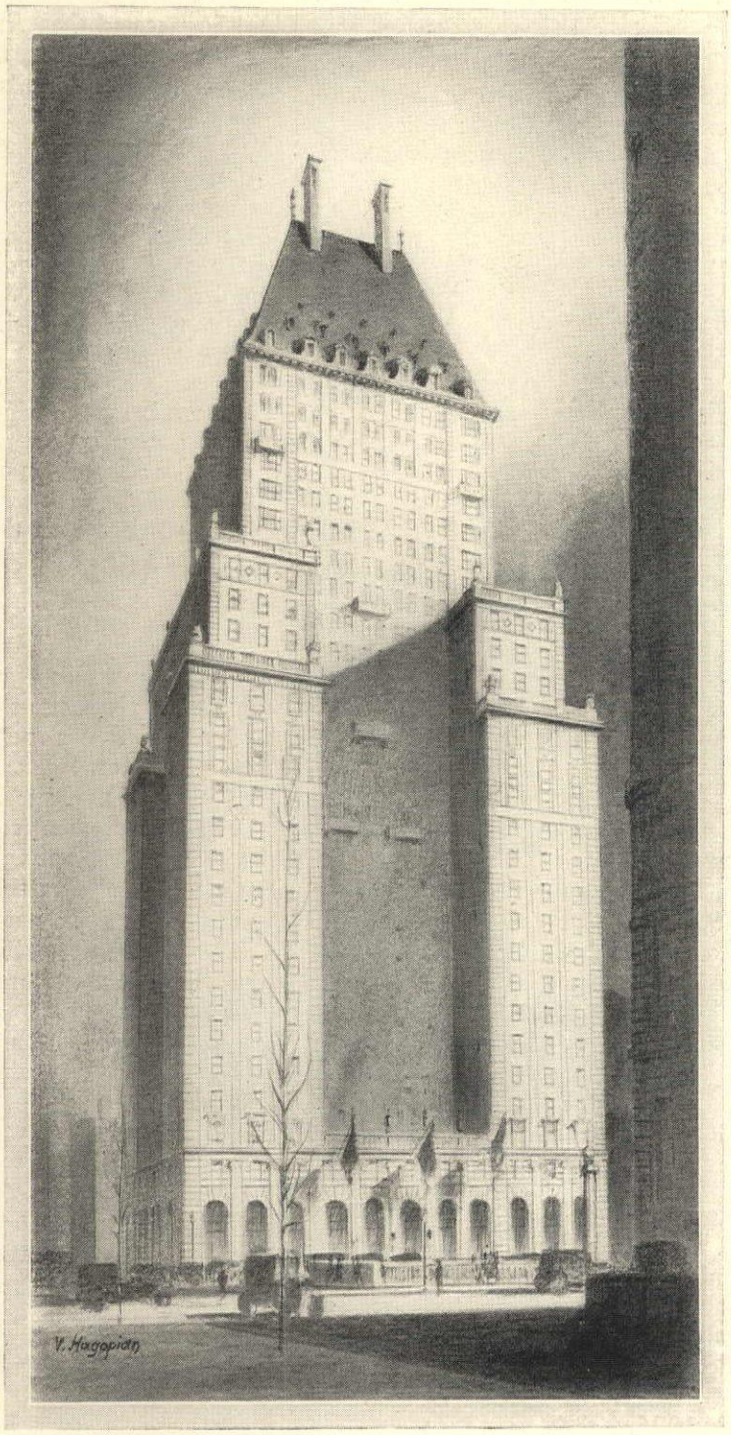
Photo by Belyea



ST. FRANCIS DE SALES ROMAN CATHOLIC CHURCH,
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THE SAVOY-PLAZA, NEW YORK CITY
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MYRON HUNT, F.A.I.A., WINS 1927 NOBLE MEDAL

THE Arthur Noble medal, given annually for civil service in Pasadena, Cal., has just been awarded to Myron Hunt, F.A.I.A., for his architectural work on the Pasadena Public Library. In the addresses delivered at the presentation ceremony, high tribute was paid to Mr. Hunt and to his achievement, and attention was called to the



PATIO, PUBLIC LIBRARY, PASADENA, CAL.
MYRON HUNT, ARCHITECT

architectural progress that has marked the city since its earliest days, while stressing the ever-spreading favor for cultural things as a characteristic of Pasadena citizens. It will be recalled that the design of the Public Library was the result of a competition. The winning design, by Myron Hunt, was published by THE AMERICAN ARCHITECT in the issue of July 20, 1926.

CRAFTSMANSHIP AWARDS

WILLIAM O. LUDLOW, vice president of the New York Building Congress, recently presented certificates and gold buttons to eight mechanics on the building at No. 1 Fifth Avenue. This was the second award to workmen who have been honored for their good craftsmanship on this building.

Ralph T. Walker, of Voorhees, Gmelin & Walker, as Chairman of the Committee of Award, presided at the exercises. Harvey Wiley Corbett, of Helmle, Corbett & Harrison, architects of the building, stated that American mechanics have no parallel in any country in the world. "What would our plans or our details mean," said Mr. Corbett, "without you workmen to execute them? In the final analysis you make our picture a realization, and the architects, owners and builders of today are deeply indebted to the workers who have contributed so much to the monumental buildings in and around New York. We hear reports of the wonderful workmanship of the European workers. I am familiar with their craftsmanship and I want to repeat that the American workmen are better, from every angle, than any European mechanic. They work more rapidly and more skilfully, and it is an honor for me to be here today and have a part in the recognition of your work."

The Building Congress awards have been made to 509 workmen on thirty-seven buildings in the past three years.

PHILADELPHIA MUSEUM GETS NOTABLE EXAMPLE OF NEW ENGLAND ARCHITECTURE

THE new museum of art in Philadelphia, Pa., has recently obtained one of the finest of all New England rooms. It is a room from the famous Ezekiel Derby house on Essex Street in Salem, Mass., and is a feature of the suite of early American rooms.

The Derby room is one of the thirty-seven authentic period rooms which will flank and lead into the main galleries at the new museum, affording a vivid panoramic pageant of the evolution of art.

The house from which the room comes was designed by the most famous architect of New England of the early Republic, Charles Bulfinch, the designer of the Boston State House. The building was entrusted to the famous Salem woodcarver, Samuel McIntire.

The Derby house was one of the most fashionable homes in the new Republic. Now it is sadly changed and is occupied by barber and tailor shops.

CIVIC BEAUTY EULOGIZED

THAT New York has a position to maintain in its art and architecture, was recently asserted at the annual luncheon of the Municipal Art Society of New York.

"Civic beauty leads to good business," George McAneny, President of the society, explained, citing Paris with its large income from tourists, and pointing out that the zoning system here had resulted in what he described as "the magnificent growth of the Grand Central and Times Square districts."

Otto H. Kahn asserted that art is a necessity to a properly lived existence. Among other speakers were Cass Gilbert, President of the National Academy of Design, and Thomas Adams, General Director of Plans and Surveys of the plan of New York and its environs.



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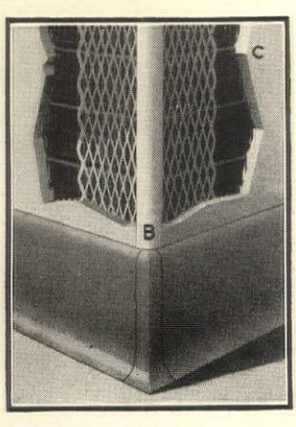
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U. S. FIRE LOSSES DECREASE

THE year 1927 showed the first fire loss decrease in ten years, according to the annual report of Franklin H. Wentworth of Boston, Secretary of the National Fire Protection Association. The decrease was said to have been $60,000,000. This was attributed to field engineers working in eighty-five cities of the country, and to widely circulated propaganda. Matches and lighted cigarets and cigars dropped carelessly are found to continue as the chief causes of fire.

NEW YORK STATE ARCHITECT RESIGNS AND PERMANENT APPOINTMENT IS MADE

ON February 8, 1928, Sullivan W. Jones resigned from office as State Architect of New York. It is understood that Mr. Jones, at the point of resigning a year ago, was induced by Governor Smith to continue in office. Reports state that the placing of the State Architect's office under the control of the Department of Public Works, which occurred about one year ago, created conditions that are not considered by Mr. Jones as beneficial to the conducting of the State Department of Architecture. A portion of Mr. Jones' letter of resignation reads as follows:

"The time has come when loyalty to my profession and adherence to the principles I hold require freedom of action. I, therefore, hand you my resignation, to take effect immediately, that I may do everything within my power to insure defeat of the vicious legislation now pending. If the bills altering the status of the State Architect and the powers and authority in matters affecting the fine arts which the State Architect inherited when the State Fine Arts Commission was put to death, become law they will result in prostitution of the practice of architecture as a function of state government, will make a puppet of the State Architect and will throw architecture in connection with the state's vast building program into the patronage grab-bag."

Following Mr. Jones' resignation, Colonel Greene, head of the Department of Public Works, announced that W. G. Thomas, Assistant Architect, would act as State Architect until a permanent appointment could be made.

Two days later Mr. Thomas resigned and stated in part:

"I have this day tendered my resignation to Colonel Frederick Stuart Greene, to be effective at once. Yesterday Colonel Greene offered me the position of State Architct. This position I could not accept as the important functions of supervision have been transferred, making the incumbent but a drafting room supervisor without control of the work in the field or assurance that the work drafted will be executed as intended. This situation makes the position untenable for an architect."

Following Mr. Thomas' resignation, Colonel Greene appointed W. C. Longleway of Albany as Acting State Architect. On February 11, Colonel Greene announced the permanent appointment of William F. Haugaard as State Architect. Mr. Haugaard is a graduate of the School of Architecture, Pratt Institute, class of 1908. He later studied at Massachusetts Institute of Technology, where he won the Rotch Scholarship. In 1910 and 1911 he studied architecture in Paris and engaged in research work in Italy and England. In 1913 Mr. Haugaard went to Panama, where he remained for five years designing buildings in the Canal Zone. During the World War he was in charge of General Hospital No. 2 at Fort McHenry, Maryland. For the past eight years Mr. Haugaard has been practicing architecture in New York City as a member of the firm of Haugaard & Burnham.

ARNOLD W. BRUNNER DRAWINGS AND WATER COLORS DONATED TO COOPER UNION

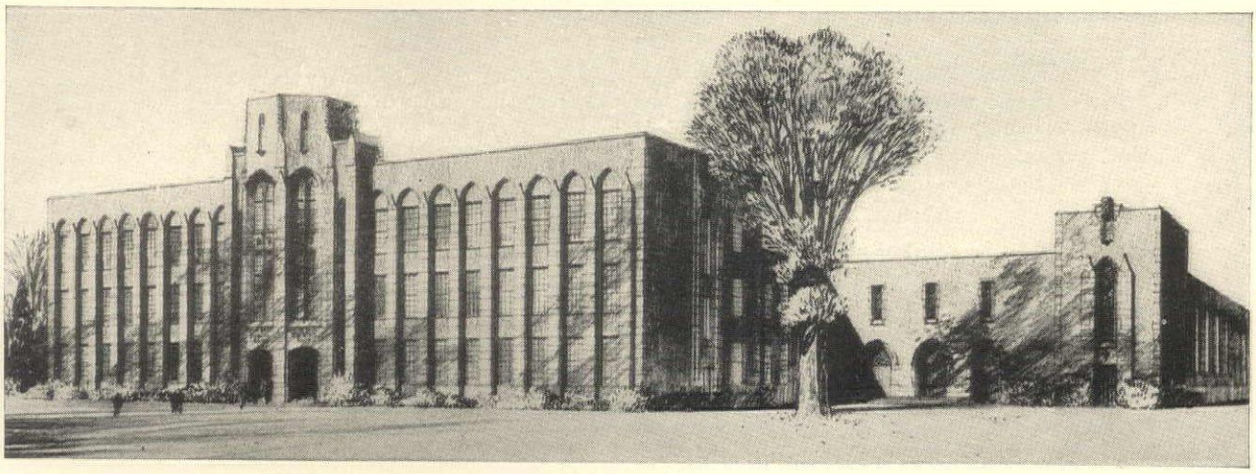
THE architectural drawings and water colors of the late Arnold W. Brunner, comprising one of the most notable of American collections, have been presented to Cooper Union, New York, by his widow, it is announced, where they will be on permanent public exhibition, and will be utilized by students in the free arts courses which have been a part of the curriculum of the Union since it was founded by Peter Cooper for the advancement of science and art in 1859. The collection represents Mr. Brunner's contribution to American development through architecture and city planning, his lifework.

Mr. Brunner, a native of New York City, who died in 1925 at the age of 68, was an international figure in the fine arts. His design for the Department of State in Washington was chosen in 1910 when the L'Enfant Plan was considered by the Federal authorities. He laid out plans for Baltimore, Rochester, Denver, Albany, Cleveland, and Toledo, and acted as counsel to other American municipalities.

His plan for the Cleveland Post Office, chosen in 1901, is a feature at Cooper Union. The picture shows a building four stories high with a fifth above an ornamental balustrade which screens the windows. A basement of plain, substantial masonry is penetrated in front by nine arched doors. Nine Corinthian pillars, set close to the wall, and supporting the roof, show the classic style.

A staunch believer in the principle of collaboration in the arts of design, now being fostered by the Committee on Allied Arts of The American Institute of Architects, of which he was a Fellow, Mr. Brunner, it was pointed out, recognized sculpture as a decorative essential of his buildings. The Cleveland Post Office is a striking example of this tendency.

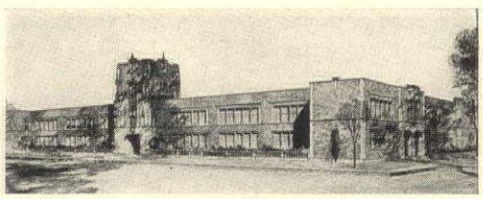
The New York of today bears evidence, in the Cooper Union collection, of Mr. Brunner's influence. Among the buildings he designed were the School of Mines, Columbia University; Mt. Sinai Hospital; Temple Beth-El, Fifth Avenue and Seventy-sixth Street; Educational Alliance, East Broadway and Jefferson Street; Students Hall, Barnard College; the Moorish synagogue of the



Garfield Heights High School
General Contractor—F. H. Vogel



Independence School
General Contractor—Wm. Donnelly Co.



Berea High School
General Contractor—R. S. Ursprung

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—they used Carney on the Garfield Heights High School—again on the Berea High School, and later on the Independence School.

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Congregation Shaaray Tefilla in West Eighty-second Street; synagogue of Congregation Shearith Israel at Central Park West and Seventieth Street.

Other structures and plans pictured in the Cooper Union exhibit are the Stadium of the College of the City of New York; Cadet Hospital at West Point; Denison University, Granville, Ohio; the Capitol Park at Harrisburg, Pa., including a design for a monumental Soldiers and Sailors Memorial Bridge over the Susquehanna River; and a bridge for the New York Connecting Railroad, Queens Boulevard, Long Island, N. Y.

The Harrisburg project, it is said, was one of the distinguishing achievements of Mr. Brunner's career. It involved the design of the Capitol Park Extension, new State buildings, and memorial bridge.

Mr. Brunner in 1915 was employed as architectural adviser to the Pennsylvania Board of Commissioners of Public Grounds and Buildings. Two years later he was chosen as a designer of the Capitol Park improvements, and in 1919 he was named to design the new office buildings.

Mr. Brunner erected some of New York's first public baths, those in Seward Park and Jefferson Park, and the Schiff Fountain in Rutgers Square.

At the time of his death, Mr. Brunner was treasurer of the National Institute of Arts and Letters. He served on the New York City Art Commission from 1908 to 1910, and was president of the Fine Arts Federation of New York. In 1892 he was elected a Fellow of The American Institute of Architects, and during 1909-1910 was president of the New York Chapter of the Institute. He was one of the founders of The Architectural League of New York, and was president during 1903-1904. He was vice president of the National Sculpture Society and of the American Civic Association. He was one of the few architects elected to full membership in the National Academy of Design. Mr. Brunner received his architectural training at the Massachusetts Institute of Technology, previously attending the public schools of New York and Manchester, England.

AN EDITORIAL CORRECTION

OUR attention has been called to an inaccurate statement contained in the editorial note preceding an article entitled "Fireproof Formless Floor Construction" by Frank Eroskey that appeared in THE AMERICAN ARCHITECT, issue of January 5, 1928. A statement was made to the effect that the type of construction described was the first practical fireproof construction to be put in use that "does not require temporary forms or shoring while being erected." The error of this statement will be instantly recognized, for the system of reinforced concrete slabs supported by self centering metal lath is well known and is extensively used. In justice to this type of construction, we are very glad to call this to the attention of our readers and correct this "slip of the pen."

HARRY L. FRENCH DEAD

ANNOUNCEMENT is made of the death of Harry L. French of Wilkes-Barre, Pennsylvania, on January 16, 1928, at the age of fifty-five. Mr. French had been a member of the firm of McCormick and French of Wilkes-Barre for the past thirty-one years. He was a graduate of the School of Architecture of Cornell University, and a member of The Architectural League of New York. Among some of the buildings which Mr. French and his associate designed were the Luzerne County Court House; the Pennsylvania State Armories at Pottsville, Easton, York, Allentown, Lebanon and Pittston; the Second National and Wyoming National Banks of Wilkes-Barre and the State Institute for the Insane at Retreat, Pennsylvania.

RICHARDSON & BOYNTON BUYS UTICA HEATER COMPANY

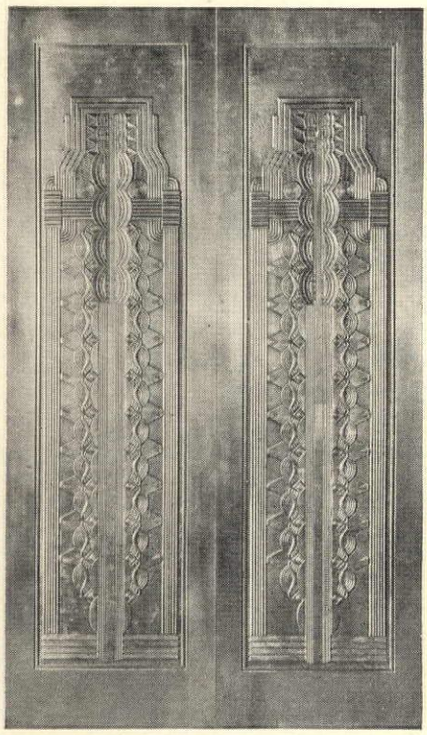
ANNOUNCEMENT has been made by D. Tait Richardson, president of the Richardson & Boynton Company, of the purchase of the Utica Heater Company. This consolidation follows the present economic trend toward larger manufacturing units to secure advantages in production, distribution and merchandising.

The Utica Heater Company was a division of the National Radiator Corporation, and is located at Whitesboro, near Utica, N. Y. The history of the Richardson & Boynton Company began with the founding, in 1837, of a stove business by Henry A. Richardson at West Boylston, Mass. The business was moved to Worcester, Mass., in 1840 and furnaces were added to the industry. In 1847 the plant was moved to Boston, Mass. By 1852 a New York office had been opened and a manufacturing plant started in Spuyten Duyvil, and in 1858 another plant was established at Norwalk, Conn. In 1865 the name of Richardson & Boynton Company was established and the company incorporated in 1882. A plant making steam and water boilers was established in Brooklyn and later moved to Dover, N. J. The present executive headquarters of the company are located at 260 Fifth Avenue, New York.

The Richardson & Boynton Company will continue to manufacture the "Perfect" line of heating and cooking apparatus and the Utica "Superior," "Super Smokeless" and "Essex" furnaces. The consolidation of the two companies will, it is stated, "result in increased facilities in all directions."

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$900,000 GIFT FOR CATHEDRAL TOWER

ANNOUNCEMENT was recently made of an anonymous gift of $900,000 for one of the western towers of the Cathedral of St. John the Divine, New York. The gift is conditioned on the gift of the other tower. Toward this six persons already have contributed $485,000, it is said, leaving $415,000 to be raised. If the money needed for the second tower is contributed, the building of the western front of the edifice will be assured.

INDUSTRIAL ART SCHOOL ESTABLISHED

NOT only those people directly connected with industrial art but Chicago and the Central West as a whole may well take pride in the new Industrial Art School whose establishment has recently been assured. Gustav Hottinger's contribution of $50,000 completed the $260,000 quota set by the Rockefeller Foundation as the condition of an additional gift of $100,000.

The gift of Mr. Hottinger, the president of The Northwestern Terra Cotta Company, is to be known as "The Hottinger Foundation of Architectural Modelling, Founded by Gustav Hottinger, 1928." Mr. Hottinger began his successful career as a clay modeller and has always taken an active part in bettering conditions in that particular industrial art. In the splendid training this new school is to offer throughout the field of the industrial arts, Mr. Hottinger sees a factor which will play an important part in improving industrial designing. Mr. Hottinger, always anxious to give young men a chance and to reward those found deserving, several years ago gained nation-wide attention by his gift of a $4,000,000 interest in The Northwestern Terra Cotta Company to the thirty-six men who had helped him build up his large business.

The Industrial Art School, a project of the Association of Arts and Industries, is to be housed in the Art Institute of Chicago. Money is being raised to pay the salaries of a staff of expert instructors. When the school is completed, the very best instruction will be offered in a wide range of industrial arts, including architectural modelling, furniture, jewelry, printing, wall paper, textiles, ceramics, interior decorating and costume designing.

TWO-FAMILY HOUSE COMPETITION CLOSES MARCH FIRST

THE architectural competition for designs of two-family houses, either semi-detached or duplex, now being conducted by the Portland Cement Association, will close at 12 o'clock noon, March 1, 1928. The T Square Club of Philadelphia is acting as professional advisor. The jury of award is composed of Messrs. Wilson Eyre, H. Louis Duhring and Robert R. McGoodwin.

Six prizes aggregating fifteen hundred dollars will be awarded, together with four honorable mentions. The competition is open to architects and architectural draftsmen living or working in offices located in the New England states, the states of New York, New Jersey, Delaware, Pennsylvania, Maryland, and the District of Columbia, as well as to students in architectural schools located in these states. Drawings should be delivered to the T Square Club, 204 South Quince Street, Philadelphia, Pa., and addressed to the Portland Cement Association Competition Committee.

1927 SECOND HIGHEST YEAR IN CONSTRUCTION INDUSTRY

THE 1927 construction volume was the second highest in the history of the country, according to F. W. Dodge Corporation. Contracts let on new building and engineering work in the 37 states east of the Rocky Mountains during the past year reached a total of $6,303,055,100, which was a drop of only 1 per cent from the record total of 1926 and an increase of 5 per cent over the total for the year 1925. For the entire country the total 1927 construction volume was estimated at a little over $6,800,000,000, being a loss of 3 per cent from 1926.

There was $477,363,800 worth of new construction started in December in these 37 States, which was a gain of 3 per cent over the total for the preceding month and a drop of 11 per cent from the total for December, 1926. Included in the December record were: $207,280,600, or 43 per cent of all construction, for residential buildings; $92,657,300, or 19 per cent, for public works and utilities; $86,933,100, or 18 per cent, for commercial buildings; $29,988,800, or 6 per cent, for industrial projects; and $23,247,600, or 5 per cent, for educational projects.

Contemplated construction projects were reported in this territory to the amount of $988,915,100 in December. This figure shows gains of 20 per cent over the amount reported in November, 1927, and 9 per cent over the amount reported in December, 1926.

PERSONALS

Bertram N. Marcus, architect, has moved his office from 58 Larchmont Avenue to 431 Weaver Street, Larchmont, N. Y.

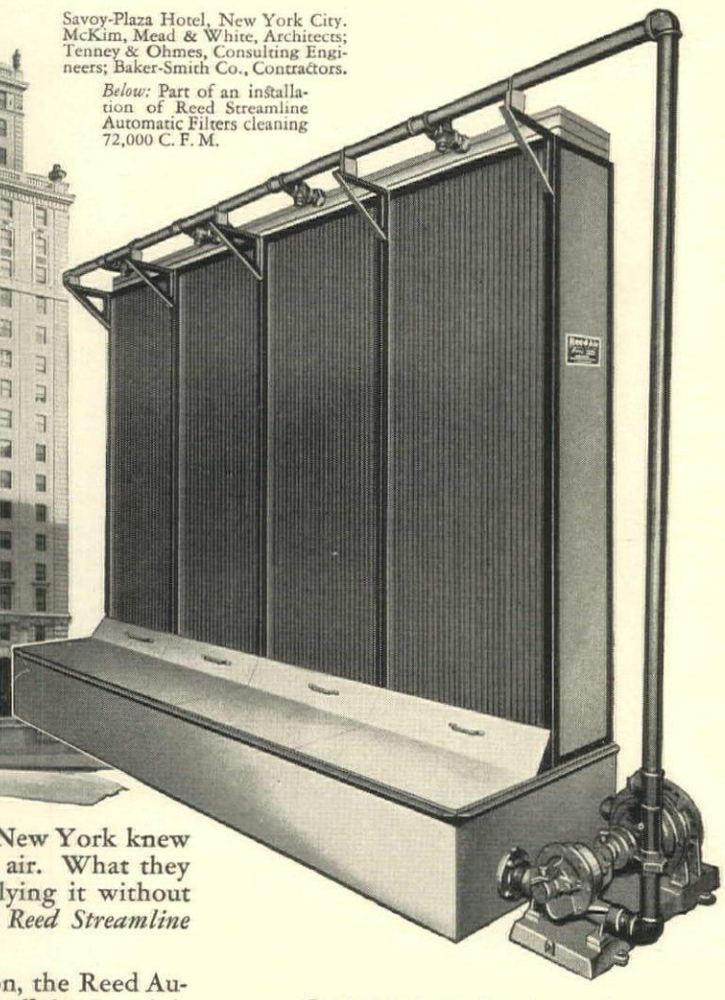
The firm of Clarke & Howe, architects, consisting of Prescott O. Clarke, Wallis E. Howe and Samuel W. Church, has recently been dissolved. Wallis E. Howe and Samuel W. Church will continue the practice of architecture under the firm name of Howe & Church, with offices at the same address, 1208 Turks Head Building, Providence, R. I. George Locke Howe is associated with the new firm.

Reed Clean Air for The Savoy-Plaza



Savoy-Plaza Hotel, New York City. McKim, Mead & White, Architects; Tenney & Ohmes, Consulting Engineers; Baker-Smith Co., Contractors.

Below: Part of an installation of Reed Streamline Automatic Filters cleaning 72,000 C. F. M.



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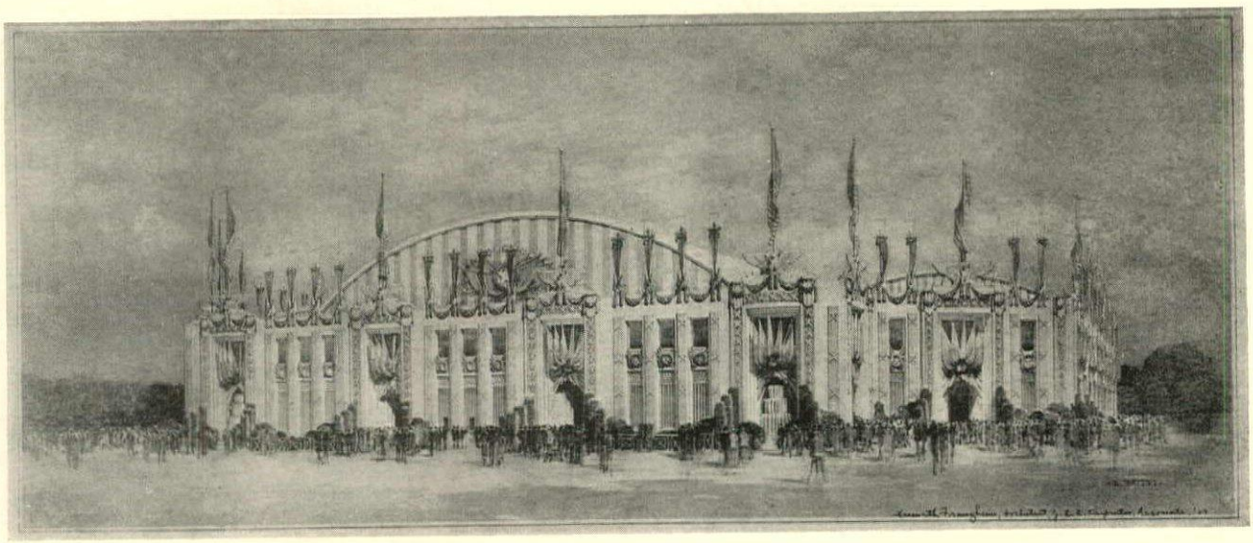
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1928 DEMOCRATIC CONVENTION AUDITORIUM, HOUSTON, TEXAS.
KENNETH FRANZHEIM, ARCHITECT—J. E. R. CARPENTER, ASSOCIATE
(From the rendering by Roger Bailey)

DEMOCRATIC CONVENTION AUDITORIUM AT HOUSTON, TEXAS

THE city of Houston, Texas, will erect an auditorium having a capacity of about 25,000 persons to accommodate the National Democratic Convention to be held on June 25, 1928. The building will be located on the site of the future civic center of the city. A stadium type building is to be provided with sloping floors and elevated boxes. Plans include accommodations for the press on the speakers' platform and general provisions for the press working offices. All of the press services will have private independent facilities for their work in addition to an adequate number of private offices for the large metropolitan dailies. Careful study has been made of the requirements for radio broadcasting and the motion picture industry. The building will also contain a branch post office, four dining rooms and special accommodations for the officers of the National Committee, Sergeant-at-Arms of the convention and other National Party Committee requirements.

The building is designed with a permanent fireproof roof insulated against heat. All sides will be left open to take advantage of the gulf breezes. A mechanical ventilating system will also be installed to provide thirty-six million cubic feet of air per hour. Special consideration will be given to the decorating, lighting and planting. The exterior of the building will be flood lighted. The building was designed by Kenneth Franzheim, architect; J. E. R. Carpenter, associate. C. A. Dowdy, city architect, will be in charge of construction.

RESEARCH GRADUATE ASSISTANTSHIPS

TO assist in the conduct of engineering research and to extend and strengthen the field of its graduate work in engineering, the University of Illinois maintains fourteen research graduate assistantships in the Engineering Experiment Station. Two other such assistantships have been established under the patronage of the Illinois Gas Association. These assistantships, for each of which there is an annual stipend of $600 and freedom from all fees except the matriculation and diploma fees, are open to graduates of approved American and foreign universities and technical schools who are prepared to undertake graduate study in engineering, physics, or applied chemistry.

An appointment to the position of research graduate assistant is made and must be accepted for two consecutive collegiate years of ten months each, at the expiration of which period if all requirements have been met, the degree of Master of Science will be conferred. Half of the time of a research graduate assistant is required in connection with the work of the department to which he is assigned, the remainder being available for graduate study.

Nominations to these positions, accompanied by assignments to special departments of the Engineering Experiment Station, will be made from applications received by the Director of the Station not later than April 1, 1928. Additional information may be obtained by addressing The Director, Engineering Experiment Station, University of Illinois, Urbana, Illinois.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

THE
AMERICAN ARCHITECT
FOUNDED 1876
WITH WHICH IS CONSOLIDATED THE ARCHITECTURAL REVIEW

VOLUME CXXXIII - MARCH 5, 1928 - NUMBER 2540

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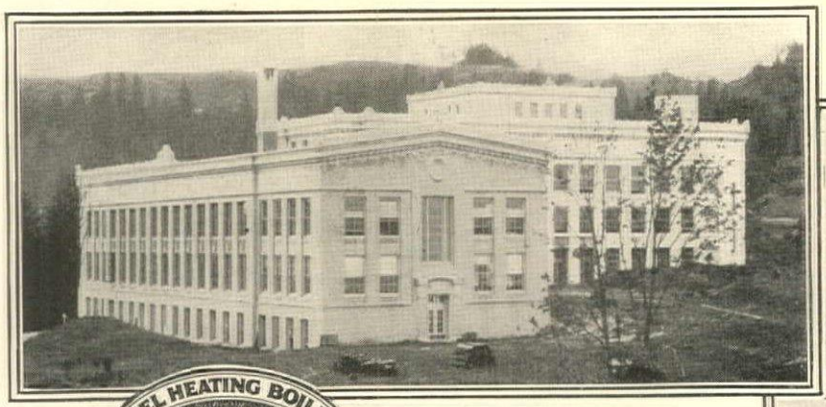
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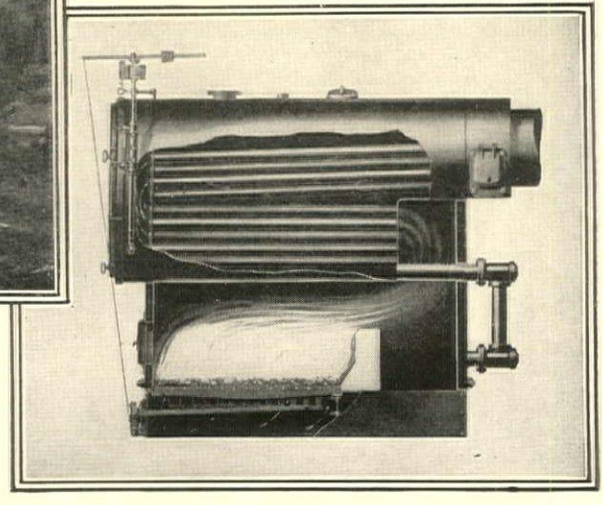
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THE PUBLISHERS' PAGE

THE current issue, largely given over to the illustrating of landscape architecture, contains in the Department of Engineering and Construction a discussion of the requirements of greenhouse design. This is a subject of growing importance—no pun intended—upon which relatively little has been written. The design of greenhouses or conservatories affords a utilitarian problem for solution in which architects seeking to make it "architectural" by means of cornices and other elements, immediately produce a building unfitted to its needs. A greenhouse requires sunlight and plenty of it. To this end all members that interfere with the rays of the sun must be eliminated and a maximum area enclosed by glass must be obtained. Greenhouses present a problem in design that should be possible of solution in a manner more pleasing to the eye than is done in the average instance. Here and there we see indications of a revival of the conservatory attached to the house. Frequently these are small and of the lean-to variety. When correctly handled as a part of the complete design they can be made pleasing from without as well as within. Opening directly from the living room or dining room, there is something about a conservatory that is intriguing. Correctly planned, they make a cheerful and practical place in which children may play on inclement days. But improperly designed for practical use, these useful structures become a disappointment and partially, if not entirely, useless.

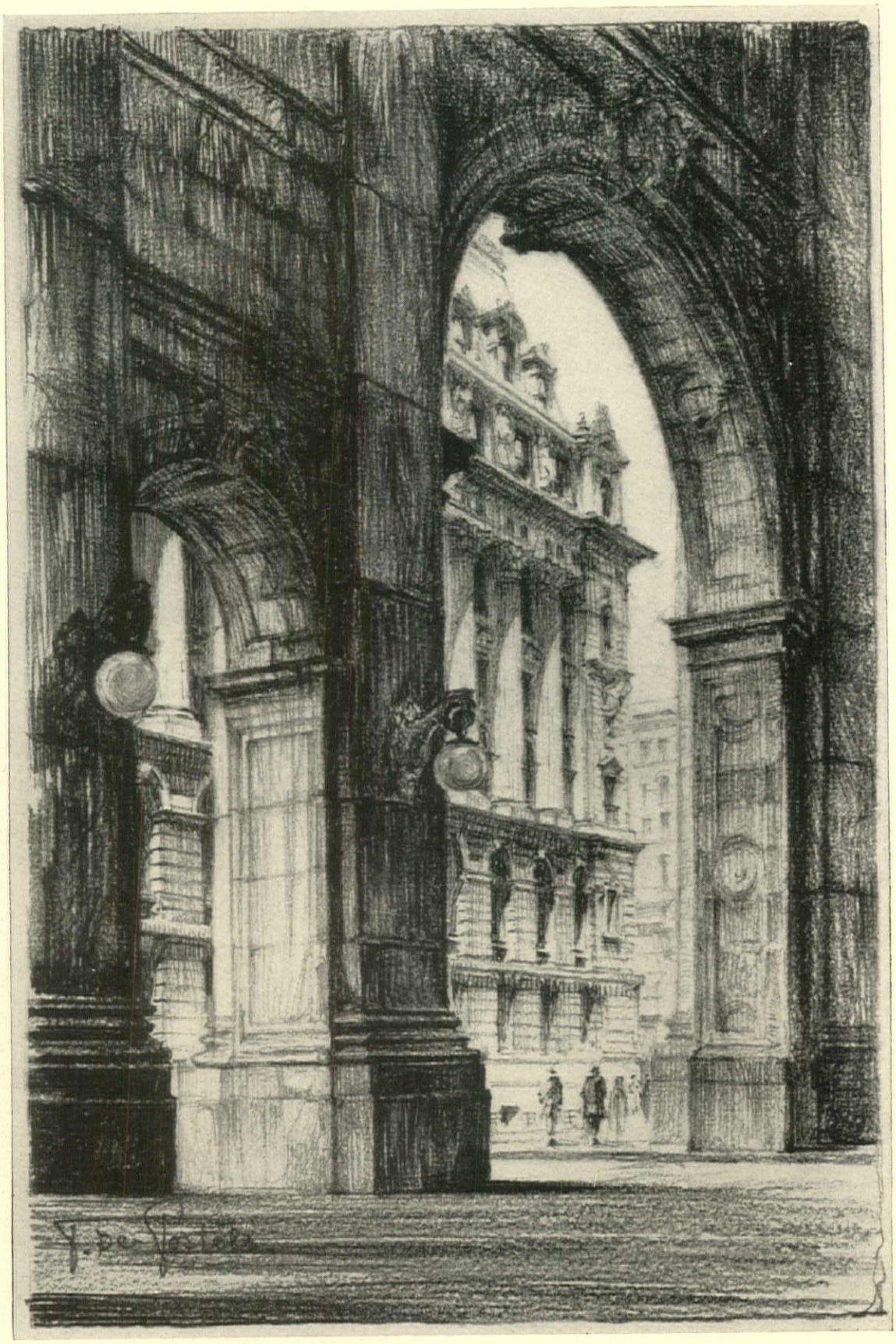
The sculptured group shown on the cover of this issue represents the design for a fountain by Alida Zilvé. It is interesting to note how the water is arranged. The group sets partly in the water with a large hidden jet splashing against the breast and wings of the goose. The backward movement of the water gives an apparent forward movement to the sculpture in an elaborate water display. The original work was exhibited in the recent exhibition of The Architectural League of New York. The photograph from which the cover design was reproduced is copyrighted by Alida Zilvé.

Churches will be the chief topic of text and illustrations in the March 20, 1928, issue of this journal. Examples of recent church architecture, large and small, will be shown. Ralph Adams Cram has written an interesting appreciation of the Memorial Church of the Good Shepherd at Germantown, Pa., of which Carl A. Ziegler was the architect. This church will be fully illustrated. The Department of Interior Architecture has planned an interesting presentation of church interiors and accessories. Timber ceilings and church spires will be discussed in the Department of Engineering and Construction. In the same issue will be printed another of Samuel Chamberlain's vivid articles entitled "Some Italian Town Gates."

The Elks Club at Memphis, Tennessee, George Mahan, Jr., architect, will be illustrated in an early issue of THE AMERICAN ARCHITECT. Among other material in preparation for future issues is the William L. Harkness Hall at Yale University designed by Delano and Aldrich, and the Carl Weeks house at Des Moines, Iowa, designed by William W. Rasmussen. The latter is an unusual house, of English inspiration, which we believe will be found of value to our readers. Much of the material used in its construction was removed from an English manor house and transported to this country. Limestone, roofing tiles, lead work, doors, and woodwork—some of it from Trafalgar Place, Lord Nelson's estate in Wiltshire—have been combined with materials obtained in this country to secure many interesting effects in texture and color.

The unusual in building construction never fails to attract our attention. Further announcement will be made in these columns relative to an article describing an auditorium balcony of 168 feet span, weighing 250 tons, that cantilevers with a 45 foot over-hang. The seating capacity of the orchestra and balcony of this auditorium is 6,550 persons.

That the influence of THE AMERICAN ARCHITECT is exerted over a very wide territory is called to our attention by a subscriber and practicing architect in Canberra, Australia. This subscriber has requested that we inform manufacturers that he would like to receive literature describing their products. In the same letter the author writes, "I find a lot of useful information in your magazine, and it is especially interesting when one is practicing in our New Federal Capitol which you, of course, know is starting to take shape."



HALL OF RECORDS, NEW YORK, LOOKING THROUGH ARCADE OF MUNICIPAL BUILDING

FROM THE CRAYON SKETCH BY THEODORE DE POSTELS

THE AMERICAN ARCHITECT
March 5. 1928

VOLUME CXXXIII MARCH 5, 1928 NUMBER 2540

THE AMERICAN ARCHITECT

FOUNDED 1876

THE RELATION OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE

By GILMORE D. CLARKE

Fellow, American Society of Landscape Architects
Landscape Architect, Westchester County Park Commission

"God Almighty first planted a garden. And indeed it is the purest of Human Pleasures. It is the greatest Refreshment to the Spirits of Man; without which, Buildings and Palaces are but gross Handy Works; And a man shall ever see, That when Ages grow to Civility and Elegancy, men come to Build Stately, sooner than to Garden finely: As if Gardening were the greater Perfection."—BACON.

THE necessity for having a close inter-relation of the fine arts of architecture and landscape architecture has been frequently emphasized. There is no doubt but that architects have become more thoroughly acquainted with the scope and the im-



BRIDGE AT SCARSDALE, N. Y., BRONX RIVER PARKWAY, WESTCHESTER COUNTY PARK SYSTEM
CHARLES W. STOUGHTON, ARCHITECT—HERMANN W. MERKEL, LANDSCAPE ARCHITECT

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portance of landscape architecture since they have been brought into closer relationship with it during and since the Great War.

The importance of the early association of landscape architects with architects in college and in later professional training should be more strongly emphasized. These arts, I presume, may be considered co-ordinate, and it would be well if the students of each could be trained to a full understanding of that fact. At times, of course, one art may become subordinate to the other, and one may more frequently assume, of necessity, the dominant part. William Rutherford Mead, speaking of The American Academy in Rome, said in part:

"Each of these arts (referring to architecture, sculpture and landscape architecture) has its own distinct point of view and its own distinct and independent sources of inspiration as well as its own peculiar technique. None of them can develop to their highest reaches if approached always from the point of view of any of the others or if constantly subordinated to one of the others. Each has, and ought to have, its own distinctive, self-impelled and self-governing development; and in that sense they are all regarded by the Academy as quasi-independent and co-ordinate."

Is there a better place to bring the importance of this problem of co-ordination to the attention of the potential practitioners of the arts than in our universities? In the fine arts college of one particular university, the students in architecture and landscape architecture work, at times, upon the same problems with the result that the students in each field become thoroughly familiar with the points of view, ideals, principles, and the limitations of the other. Further, they frequently collaborate upon major problems, which belong as much to one as to another of the fine arts.

Landscape architecture is being taught in thirty-three of our American universities and colleges. In comparatively few it is a part of the college of fine arts or in a school closely affiliated with a college or school of fine arts. In the majority, landscape architecture is taught as part of the instruction given in colleges of agriculture or of forestry. Experience with graduates of colleges in this last named group shows conclusively that the students lack that mutual understanding of the point of view of students in the fine arts, which I personally consider vital to education in the art of landscape architecture. These students are not taught to give the art of the design of the landscape first



Photo by Nyholm

MUSIC PAVILION, TIBBETTS BROOK PARK, YONKERS, N. Y., WESTCHESTER COUNTY PARK SYSTEM

GILMORE D. CLARKE, LANDSCAPE ARCHITECT

place, but rather to lay emphasis upon the study of plant materials, engineering, or something else, forgetting or absolutely ignoring the fact that landscape architecture is one of the fine arts. It is extremely unfortunate for the profession of landscape architecture to have colleges turn out graduates who call themselves "landscape architects" and who are not trained to appreciate and to realize that an intimate co-operative development with the several fine arts, more particularly with architecture, is absolutely essential to success in their chosen field of endeavor. Only by securing close and friendly collaboration among the students of the fine arts can we expect to have successful collaboration in the professional field.

That, as landscape architects, we are co-operating with the professions in the fine arts may be witnessed by the fact that the fifth Fellow in Landscape Architecture is now in residence at the American Academy in Rome; that landscape architects are members of (1) The National Commission of Fine Arts, Washington, D. C., (2) The National Capitol Park and Planning Commission, (3) The Fine Arts Commission of the Commonwealth of Massachusetts, and of the recently abolished Commission of Fine Arts of the State of New York, and of many other equally important bodies made up of representative members of the several branches of the fine arts.

There has never been a time when collaboration by representatives of the fine arts has been more vital to the development of the works of man. The professions of the fine arts are not only called upon to collaborate one with the other, but to collaborate as well with the engineer, lawyer, economist, and representatives of many other professions. The architect and landscape architect are important collaborators in the broad fields of regional, town and city planning. Here it is exceedingly important that each collaborator should thoroughly appreciate the points of view of each of the others to the end that the most satisfactory results may be gained.

Centuries ago these varied fields of endeavor in the arts and engineering were often accomplished by single practitioners. Michelangelo was an architect, engineer, painter and sculptor. Now each profession is in itself so complex that it is in turn divided into special branches, so that there are engineers who specialize in the design of bridges, or roads, or sewers; architects who specialize in school, or church, or apartment house design; and landscape architects who specialize in estate, or park design, or city planning. This specialization

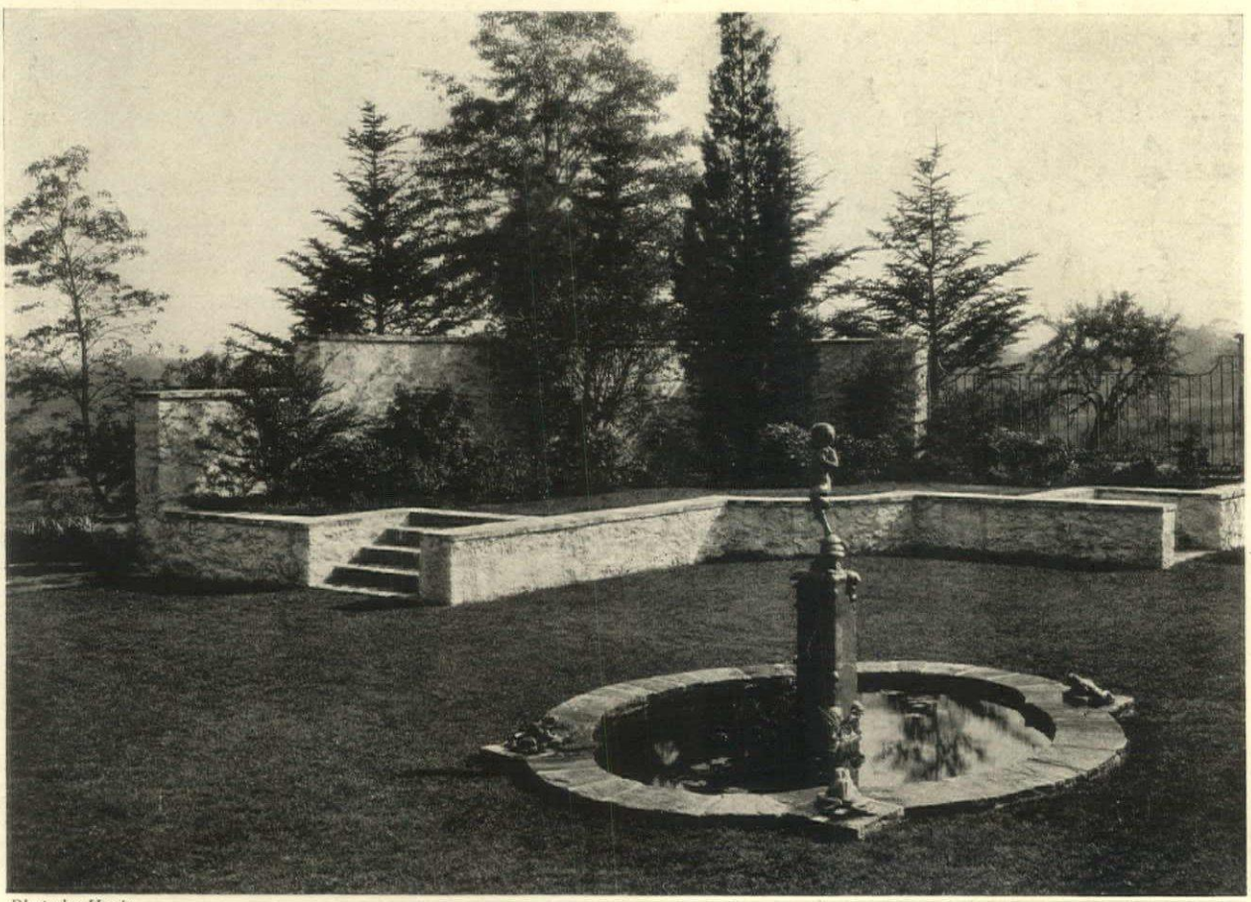
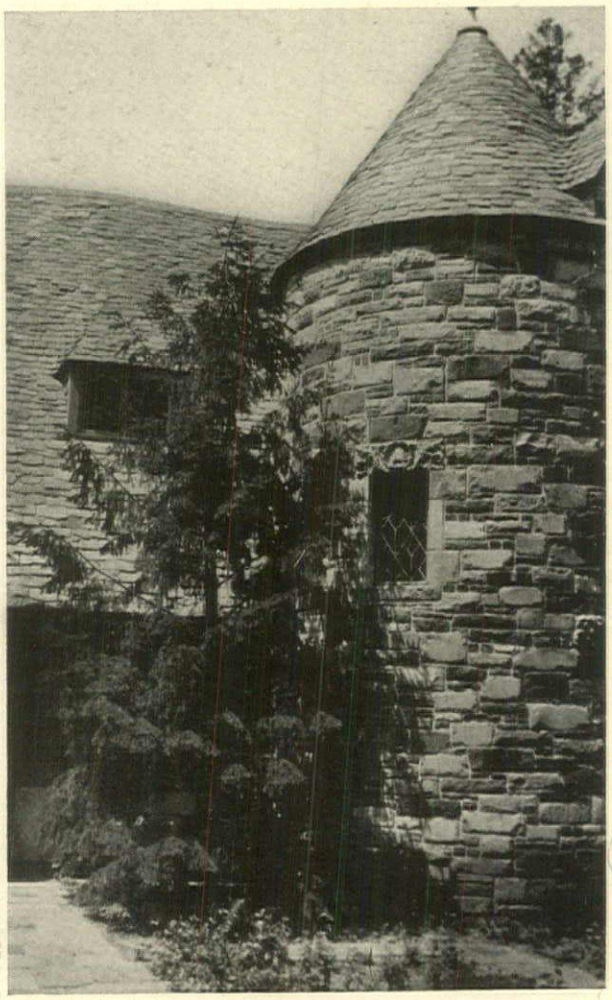


Photo by Healy

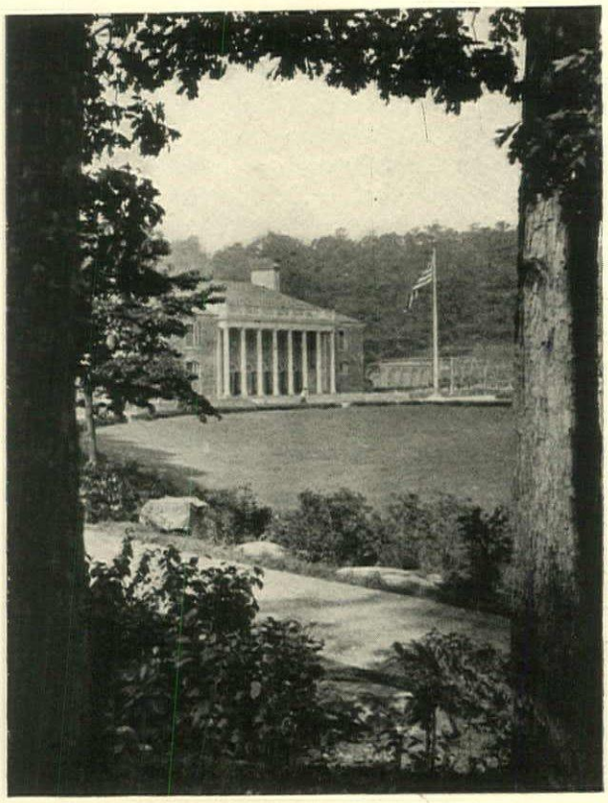
A CORNER IN THE SOUTH GARDEN, ESTATE OF HARMON S. AUGUST, HARRISON, N. Y.

CLARENCE FOWLER, LANDSCAPE ARCHITECT

has been brought about by reason of the fact that our lives are short and modern civilization has developed to the extent that one individual must specialize upon one single phase, rather than attempt to master a whole profession, in order to be proficient in a limited but highly specialized field. The result is that we must be more proficient collaborators. This does not mean that one art or one scientific pursuit must be subservient to another for a landscape architect would never for one moment admit, for example, that the architect should dominate in the field of park planning. On the other hand, there are collaborative problems in which architecture is unquestionably dominant, and here the landscape architect must willingly recognize that fact. And further, there may be cases where the sculptor is the leading artist in a given problem and the architect and landscape architect more or less secondary contributors to the final ensemble. We must all learn to weigh the importance of our contributions, of our competence to contribute to the solution of any given problem. The arts should be on a co-ordinate basis and not subordinated one to another. The leadership in a collaborative problem is not an easy one. That question is very often, usually in fact, settled by the client. He may decide wisely and he may not. Nevertheless, each artist can make as valuable and as generous a contribution whether assuming the dominant position in the scheme or not. Collaboration is dependent upon the collaborators being tactful, reasonable, and respectors of each other's opinions. One has only to look back a few years and witness the results of the work of the "McMillan Commission" for the "Improvement of the Park System of the District of Columbia" to realize how successfully representatives of the several fine arts can function co-ordinately. These collaborators were Messrs. Burnham, McKim, St. Gaudens, and Olmsted. Prior to that is the example of the World's Fair at Chicago where Daniel H. Burnham and F. L. Olmsted co-operated in producing a work of art which awakened America to the possibilities of co-operative planning of large areas. The Chicago World's Fair was the forerunner of the city planning movement in America.



STAIR TOWER, HOUSE OF WM. H. BELL, MONTCLAIR, N. J.
FRANCIS A. NELSON, ARCHITECT
MARJORIE S. CAUTLEY, LANDSCAPE ARCHITECT



BATH HOUSE, TIBBETTS BROOK PARK, YONKERS, N. Y.
WESTCHESTER COUNTY PARK SYSTEM
O. J. GETTE, ARCHITECT
GILMORE D. CLARKE, LANDSCAPE ARCHITECT

In my own relatively brief, but altogether satisfactory experiences in collaborative work, more perticularly with architects and engineers, I have evolved three rules for my guidance. These I be-

lieve are essential to the success of any enterprise if satisfactory artistic results are to be obtained. First, the collaborators must keep one another informed as to the development of each one's plans, since what one does or plans to do may affect the work of the other. Second, each collaborator must keep posted upon what the others are doing or plan to do and must personally assume the entire responsi-

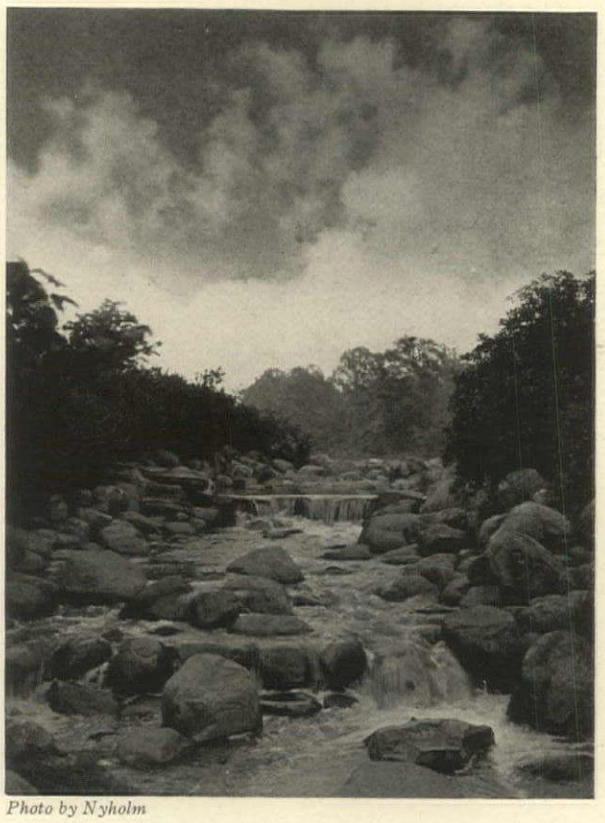


Photo by Nyholm

LOWER DAM, TIBBETTS BROOK PARK, YONKERS, N. Y.
WESTCHESTER COUNTY PARK SYSTEM
GILMORE D. CLARKE, LANDSCAPE ARCHITECT

bility for suggestions for the improvement of the plans of the others, merely, however, in the capacity of consultant, whenever this is possible. This is especially true when the work of others relates closely to his own. Third, when one or other of the collaborators are concerned about any particular phase of the problem which vitally concerns the resultant design, if after discussions and careful consideration they cannot agree, then the difference should be clearly set forth to the client who will make the final decision.

The opportunities for collaboration are many, probably more than it is the custom of practitioners to admit. The architect often considers himself competent to design a garden, in fact, to lay out the entire grounds of an estate. The landscape architect, too, errs. He very often, less often probably than the architect, oversteps the bounds of his field of professional service and designs a house. This practice on the part of architect and landscape architect will never lead to a mutual and friendly understanding between them, but happily this practice is growing less and less and we are all, I think, gradually realizing the importance of trying to be either a good architect or a good landscape architect as the case may be, but not both.

The two professions deal with widely different materials which go to make up their respective designs. The architect obtains immediate results; his design is carried to completion within a relatively short period of time and when complete, the artist looks upon a finished product. The landscape architect must often wait for years to see his full conception realized. Instead of being static, this work of art is ever changing, changing with the time of day, with the seasons, and with the years. Instead of being limited to the use of stone and brick and cement, as is the architect, the landscape architect uses trees and shrubs and vines, water, stretches of meadow, sky, clouds; all these go to make up the picture which he paints with the aid of nature.

To bring a structure, no matter what it may be,



Photo by Healy

THE GATE TO THE WOODS IN THE GARDEN OF
C. W. BUMSTEAD, NEW BRUNSWICK, N. J.
CLARENCE FOWLER, LANDSCAPE ARCHITECT

a house, a bridge, a church, or a monument, into a close relation with the surroundings, is as important as the design of the structure itself. The greatest works of architecture, the Parthenon, St. Peter's, the great cathedrals, are not, in themselves alone, beautiful. These great monuments are parts of a landscape, part of larger artistic compositions from which they cannot be dissociated. To bring structures into closer harmony and relation with their surroundings is, in the broader sense the contribution which the landscape architect makes to the field of artistic design. It requires skill in the arrangement of the landscape and of architectural forms as they relate to the landscape.

"Landscape architecture is primarily a fine art, and as such its most important function is to create and preserve beauty in the surroundings of human habitations and in the broader natural scenery of the country; but it is also concerned with promoting the comfort, convenience, and health of urban populations, which have a scanty access to rural scenery and urgently need to have their hurrying, workaday lives refreshed and calmed by the beautiful and reposeful sights and sounds which nature, aided by the landscape art can abundantly provide."—CHARLES W. ELIOT.



Photo by Nyholm

UPPER DAM, TIBBETTS BROOK PARK, YONKERS, N. Y.—WESTCHESTER COUNTY PARK SYSTEM
GILMORE D. CLARKE, LANDSCAPE ARCHITECT



NATURALISTIC POOL. HOUSE OF DWIGHT JAMES BAUM, ARCHITECT, RIVERDALE, NEW YORK



Photo by Tebbs & Knell, Inc.

GARDENS IN GROUNDS OF HOUSE OF C. K. KING, MANSFIELD, OHIO

WILLIAM PITKIN, JR., AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS

WAR MEMORIAL, WINNETKA, ILLINOIS

SAMUEL S. OTIS, *Architect*

THE village of Winnetka, Illinois, recently dedicated a memorial to its ten sons who paid the supreme sacrifice in the World War. In brief, this consists of a monumental flag staff which rises above a platform on which stands a cenotaph featuring the commemorative tablets to the ten men whose memory is to be perpetuated. It is situated at the crest of a slight rise of land on the west side of the village common, which is annually the site of patriotic ceremonies and community festivals. Some years ago a representative body of citizens of Winnetka decided that some such adornment at this location in place of the existing flag staff would meet the needs of a village memorial, and to this end they instituted a competition amongst designers and architects. The jury for this competition consisted of Messrs E. H. Bennett and John Root, well-known architects of Chicago, plus a lay representative and artist, Mrs. Franklin Rudolph of Winnetka. The original entrants in this competition numbered ten or fifteen, most of them architects, all from Winnetka, and Samuel S. Otis was declared the winner.



The task of raising $40,000.00, necessary to complete the project, was placed in the hands of a large committee, with the real task of the undertaking resting primarily in a smaller body known as the Winnetka Memorial Trustees. This body was successful not only in raising the forty odd thousand dollars from a village of 10,000 inhabitants, but achieved the enviable record of obtaining contributions from 3,800 citizens, men, women and children, thus making the enterprise a truly community affair. In this campaign school children, all sects of churches, and varied village organizations played an important part, each working with singularity of purpose toward one goal.

The money thus raised enabled the monument to be built of the best materials obtainable. The platform, steps, the benches and cenotaph proper are all cut from Tennessee marble. There were five carloads of this material used, each stone being specially selected, designed, and cut. At either end, north and south, of the cenotaph, at the west of the flag staff, are two bronze eagles. Atop the flag staff another eagle is mounted with wings in air, surmounting a crest motive, having a total height of over nine feet. This entire cresting is covered with fifty square feet of beaten gold. The staff itself is cut from the huge trunk of an Oregon fir and contains no heart wood. This splendid timber is over 200 years old. The bronze base of the pole is composed of a series of superimposed motives and on the extreme lower member stand four griffins with raised wings, symbolic animals betokening guardianship in ancient heraldry. These four griffins face the intercardinal points of the compass respectively. The total weight of the bronze used is 3,540 pounds, or over one and one-half tons. A gravel walk surrounds the entire monument.

At the west of the cenotaph are the five marble tablets on which are incised the names of the ten men whose memory is to be perpetuated. Each tablet contains two names. Above the names are ten bronze stars set in the marble, and each of these stars is plated with 14 karat gold.

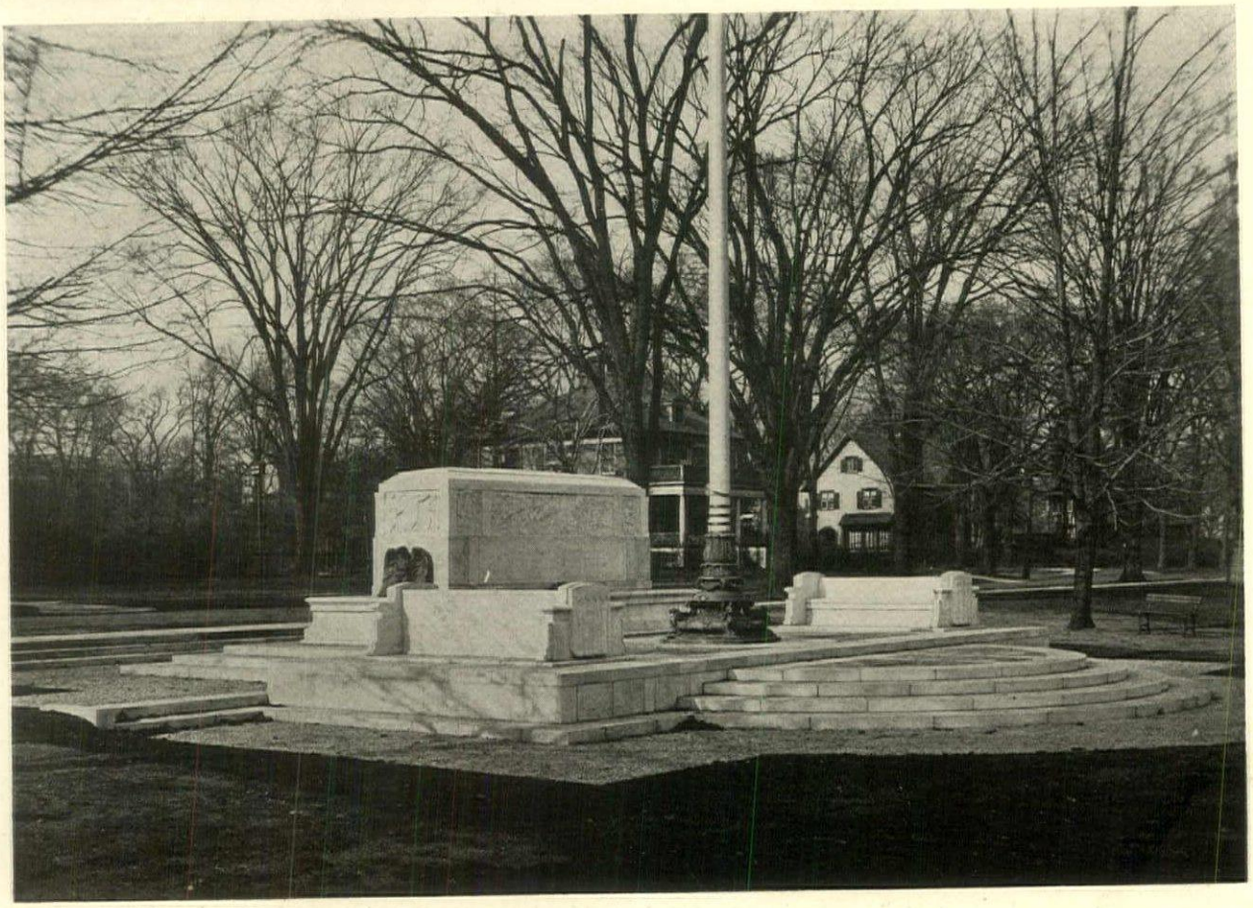
Encircling the cenotaph and on a level with the top of the tablet is a carved marble frieze sculptured by Leon Hermant of Chicago. This frieze tells the story of the sacrifice commemorated—the first panel represents a young man, and beside him stands the figure of a goddess holding aloft a blazing torch, symbolic of the flaming ideal which beckons forward. The spirit of this panel is similar to the painting by Bastien le Page, in the Metropolitan Museum of Art of the vision of Joan of Arc where a knight in armor holds aloft a glisten-



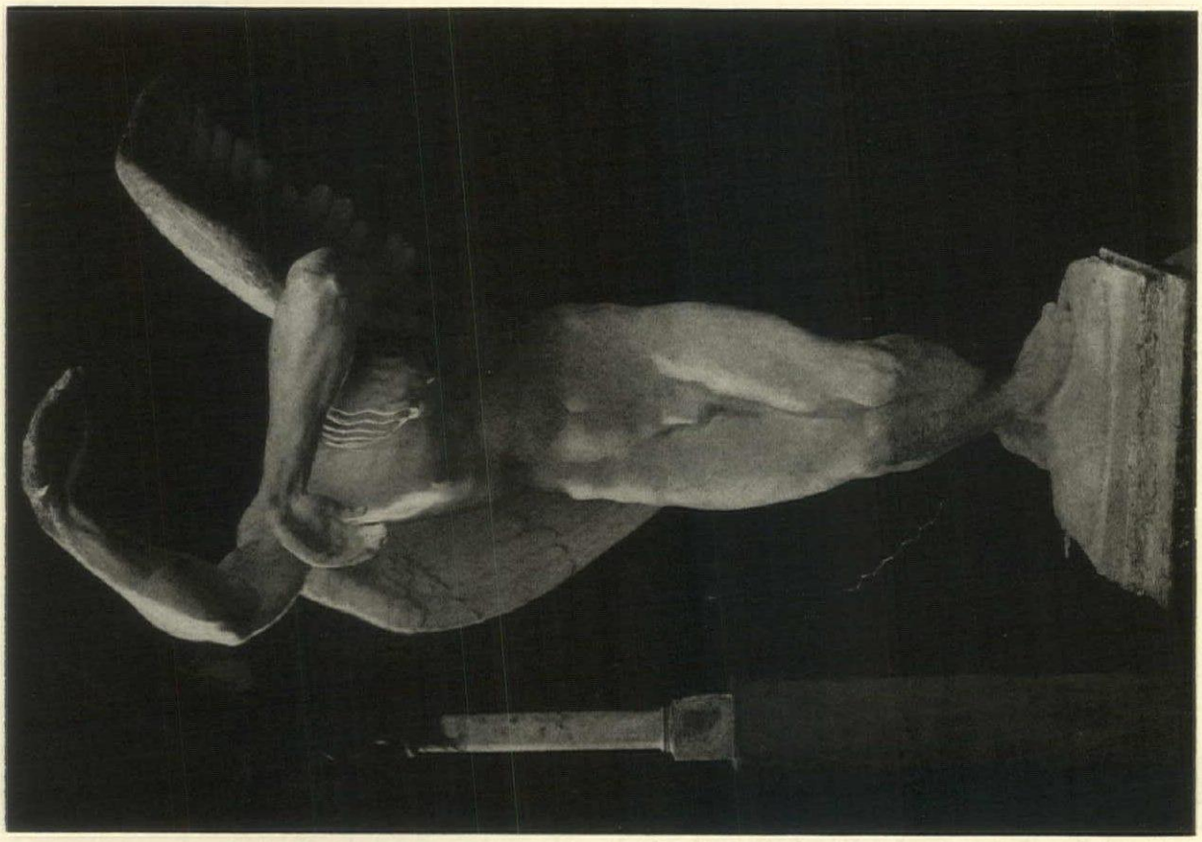
ing sword in full view of the young peasant girl. The next panel, in direct succession, is the departure,—here a group of women, for the most part with arms extended, bid farewell to the departing lad. Next, a panel of a march or processional, then a large panel of a spirited infantry charge and following this a panel showing the youth holding a flag as he falls in battle. On the north end is a sculptured group of angels with the beckoning angel of death in the foreground. Completing the story of the frieze, the dying youth is in the arms of the angel of death, while, in his right hand, he clasps the torch representing the ideal which he has followed and which has led him forward.

On the east side of the cenotaph and directly under the frieze is carved an inscription, "It is an investment, not a loss, when a man dies for his country." These words were written home by Dinsmore Ely, one of the men memorialized, shortly before his death in France. He was the second man from Winnetka to make the supreme sacrifice, and his words uttered then still ring true in behalf of the great ideal for which he died.

The outside dimensions of the monument are sixty feet by sixty feet. The dedication and unveiling were held the first Sunday after Armistice Day, November 11th, 1927, at which time there were appropriate ceremonies.



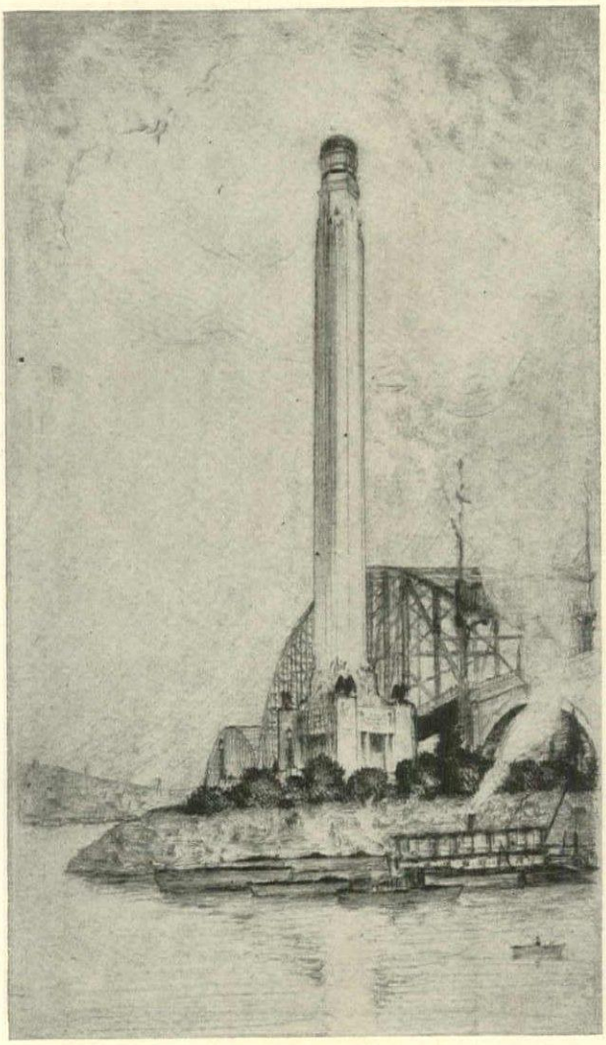
WAR MEMORIAL, WINNETKA, ILLINOIS—SAMUEL S. OTIS, ARCHITECT





"THE BROKEN WING"—A MEMORIAL TO AVIATORS LOST AT SEA. IN THE CENTER IS SHOWN IN SMALL SCALE THE FIGURE AS IT WILL BE MOUNTED. THE LOCATION HAS NOT YET BEEN DECIDED. THE FIGURE IS ONE AND A HALF LIFE SIZE

VICTOR FRISCH, SCULPTOR

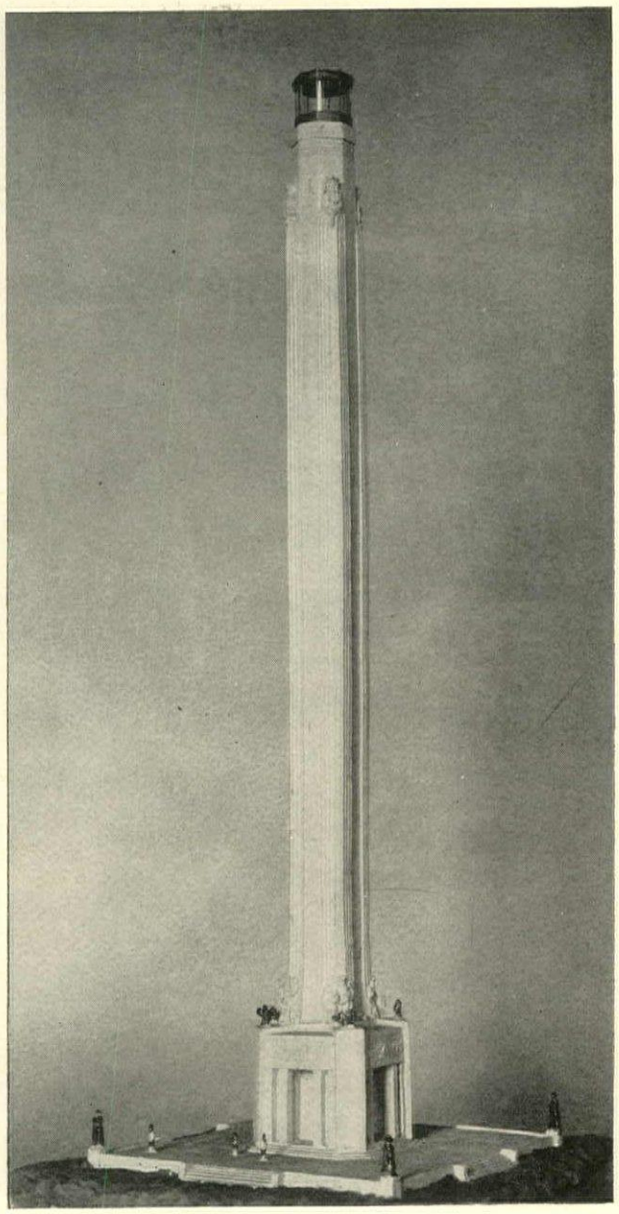




PROPOSED LANGLEY BEACON, PITTSBURGH, PA.

RAYMOND M. MARLIER, ARCHITECT

NAMED in honor of Professor Samuel P. Langley who was for twenty years director of the Allegheny Observatory in Pittsburgh, this proposed aerial beacon is designed to honor all the pioneers in aviation. The site of the proposed shaft is at the junction of the Allegheny and Monongahela Rivers. The shaft, approximately 250 feet high, will be a steel frame enclosed with stone. A billion candlepower light, visible under favorable conditions for a distance of one hundred miles, will serve as a beacon for night flyers. The points of the compass are indicated by sculptured figures of an arctic explorer to the north; an Arcadian facing south; a Pilgrim father facing east; and an Indian facing west. The upper left illustration is from a drypoint by Raymond M. Marlier.



EDITORIAL COMMENT

C.H. BLACKALL, in an article printed in our issue of January 5, discussing American Architecture Since the War, comments on the very marked change in the attitude of the public toward architecture. He points out that there are numerous instances where hundreds of thousands of dollars have been spent on purely commercial buildings "just for beauty" and that the public realizes as never before that good architecture is an asset.

The architect has been the dominating factor in establishing so desirable a condition. In the case of large commercial buildings, he has had the hard task of teaching an often very prosaic client that good lines and good proportion have a real money value. When he builds an expensive house for a newly rich client, a house set among broad acres, grandly called an "estate," he must teach his client the real meaning of beauty before he can effect a loosening of purse strings, and he must very often spend valuable time in teaching the client how to live in his house, among surroundings that are a wide departure from what he has hitherto known.

Having given an impetus to good architectural expression in our larger cities to an extent that will prevent any retrogression, there is a duty confronting the architect of the small community exactly along similar lines. It is undoubtedly true that the average small town today is architecturally commonplace. The real reason for such a condition lies in the fact of lack of education in beauty, and a reliance for guidance on carpenter-architects and mail-order house plans. One of the greatest problems that have confronted the editors of architectural journals, organized bodies of architecture and, in fact, the profession at large, is to show the architect in the small community how he may sell his services, and impress the undoubted fact that any building will lack in proper expression of its purpose, inside and out, that has not had trained architectural supervision.

The architectural safety of our larger cities is now assured. The business public has become keen in its rivalry to house itself so well that its buildings may not suffer so much by comparison with its competitors.

This propaganda to increase artistic appreciation for good architecture should, we believe, be more largely directed toward the small towns. The small town architect is crying aloud for help along these lines. Until he gets it, we must withhold our criticism of his efforts. If he gets the job at all, he must execute it along the insistencies of his clients.

Without any desire to revamp a matter that has been thoroughly discussed in the councils of the Institute, we frankly are of the opinion that small house bureaus only touch the rim of this matter. If the Institute could raise a fund for a lecture bureau and send its lecturers to small towns, it would be doing a fine work. The topics selected should be along the plan and development of types common to the small town. It would be well at the outset to avoid stressing the value of the architect's service, as the suspicious mind would be led to believe that the whole argument was one to advertise the architect. To be sure, that is what would be intended. But if good architecture is urged, and the general public is brought to realization of its value, it will logically turn to architects for the solution of its problems.

SUCCESSFUL architects appreciate the necessity of designing a house to fit the site, so that the completed house appears to be in reality a natural outgrowth of the landscape. This close relationship of architecture to landscape emphasizes the need for the heartiest co-operation between architects and landscape architects. In his article on "The Relation of Architecture and Landscape Architecture," published in this issue, Gilmore D. Clarke confirms the opinion of William Rutherford Mead, that although the "two arts have their own distinct points of view and their own distinct and independent sources of inspiration," they are, in a certain sense at least, subordinate to each other. It is most important that architects appreciate and understand thoroughly the point of view of the landscape architect and *vice versa*. Mr. Clarke has evolved three rules which are necessary to the success of such collaborative efforts. These rules, which are explained thoroughly in his article, have principally to do with each collaborator keeping the other informed of progress in the development of his plans, and a frank discussion between architect and landscape architect of such features as may concern the resultant design of both. The question of leadership in a collaborative problem is important. Where the architect proceeds without due consideration to the landscape, the problem which later confronts the landscape architect—of bringing the structure into closer relationship with its surroundings—naturally often becomes greater. No organization in the country, perhaps, better than The Architectural League of New York, lends

its entire efforts to bring about co-operation between architecture and the allied arts—painting, sculpture, landscape architecture and craftsmanship. Here, by association with each other, those affiliated with the various arts learn one another's points of view and a closer co-operation between all thus results. It is fitting, then, that the annual exhibition of the New York Chapter of the American Society of Landscape Architects follow closely after that of the League. We reproduce on other pages a few of the more interesting photographs of the work of landscape architects which are to be included in the exhibition of the Society this month. Announcement of the date and place of this exhibition will be found elsewhere in this issue.

PROBABLY at no time during its entire history has The American Institute of Architects given so much thought to a better appreciation and a greater recognition of craftsmanship as during the past year. A session at the last annual convention was devoted to the cause of craftsmanship, and various craftsmen presented their ideas on how heartier collaboration with architects might be effected. In the light of these facts, it is interesting to note that a travelling scholarship has just been offered by a company manufacturing roofing tile, as a memorial to a man who for many years was president of that company. The scholarship is valued at two thousand dollars, to be used to defray the expenses of a year of travel and study in Europe by the architect or architectural draftsman who attains first place in the competition. The program has not yet been definitely decided upon, but it is known that it will in some manner embody the use of roofing tile in the design of a purely American building. Study abroad will in no way be confined to roofing tile. Recognition of the value of a knowledge of craftsmanship by architects and draftsmen prompted the company to dedicate its funds to such a cause as this. The principle will, we believe, be commended by the profession. The competition for the selection of a beneficiary will be conducted by a committee of the Institute. Further particulars and information concerning the obtaining of application blanks are published on another page of this issue.

THREE prominent alumni of Harvard University recently filed their objections to the erection of a chapel on the campus as a war memorial. They oppose associating a war memorial with any religion; they point out that a chapel will eventually outgrow its use, as the University grows, and, therefore, it is not a permanent memorial; they object, too, to a war memorial being used for any other purpose, emphasizing their point by citing the Washington Monument as the finest memorial in this country, due primarily to the fact that it makes no pretentions for being anything else than for what it was designed. Many will agree with the stand these men take. There have been more war memorials erected in various countries since the World War, probably, than were ever built before. In this issue of THE AMERICAN ARCHITECT several types of memorials in this country are illustrated. They are all memorials in that they are not intended for any other purpose. Two of them are to perpetuate the memory of aviators. The designs of these two follow somewhat the character of the Washington Monument, the shaft being surmounted with figures symbolizing aviation. Another features a cenotaph and a flag staff. On another page is shown a War Memorial at Nice, France, built into the side of a cliff,—a memorial that will endure throughout the ages; a memorial that has a definite relation to the earth from which those immortalized came and to which they have now returned; a memorial that interprets the times in which these men lost their lives. The architect who designed this memorial—we have not been able to find out his name, although we suspect he is a Frenchman—has in him the ability to give expression to his inmost thoughts —he recognizes that architecture is the interpretation of a purpose and that design speaks in no uncertain voice. Well may we study such a master stroke of genius, for purpose is here expressed in language which all may immediately understand.



CENTRAL PANEL, STATE OF MARYLAND WAR MEMORIAL BUILDING, BALTIMORE, MD.
LAWRENCE HALL FOWLER, ARCHITECT—R. McGILL MACKALL, MURAL PAINTER
(Photo copyrighted 1928 by J. H. Schaefer & Son, Baltimore)



Photo by Hewitt

VIEW FROM GARDEN OF HOUSE OF MRS. BENSON FLAGG, BROOKVILLE, L. I., N. Y.

ANNETTE HOYT FLANDERS, LANDSCAPE ARCHITECT

(Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects)



Photo by Hewitt

DETAIL OF CIRCULAR ROSE GARDEN, ESTATE OF EDWARD F. HUTTON, WHEATLY HILLS, L. I., N. Y.

MARIAN COFFIN, LANDSCAPE ARCHITECT

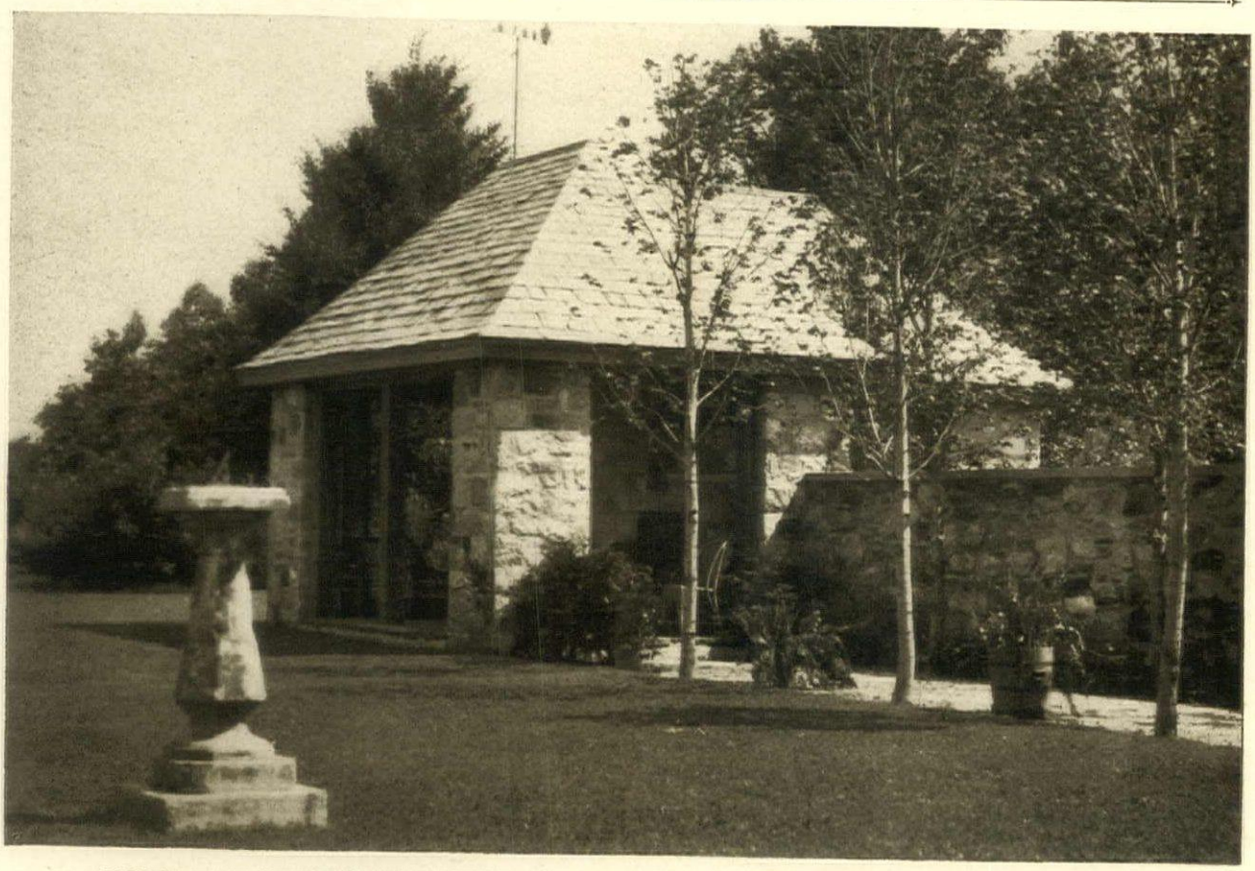
(Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects)



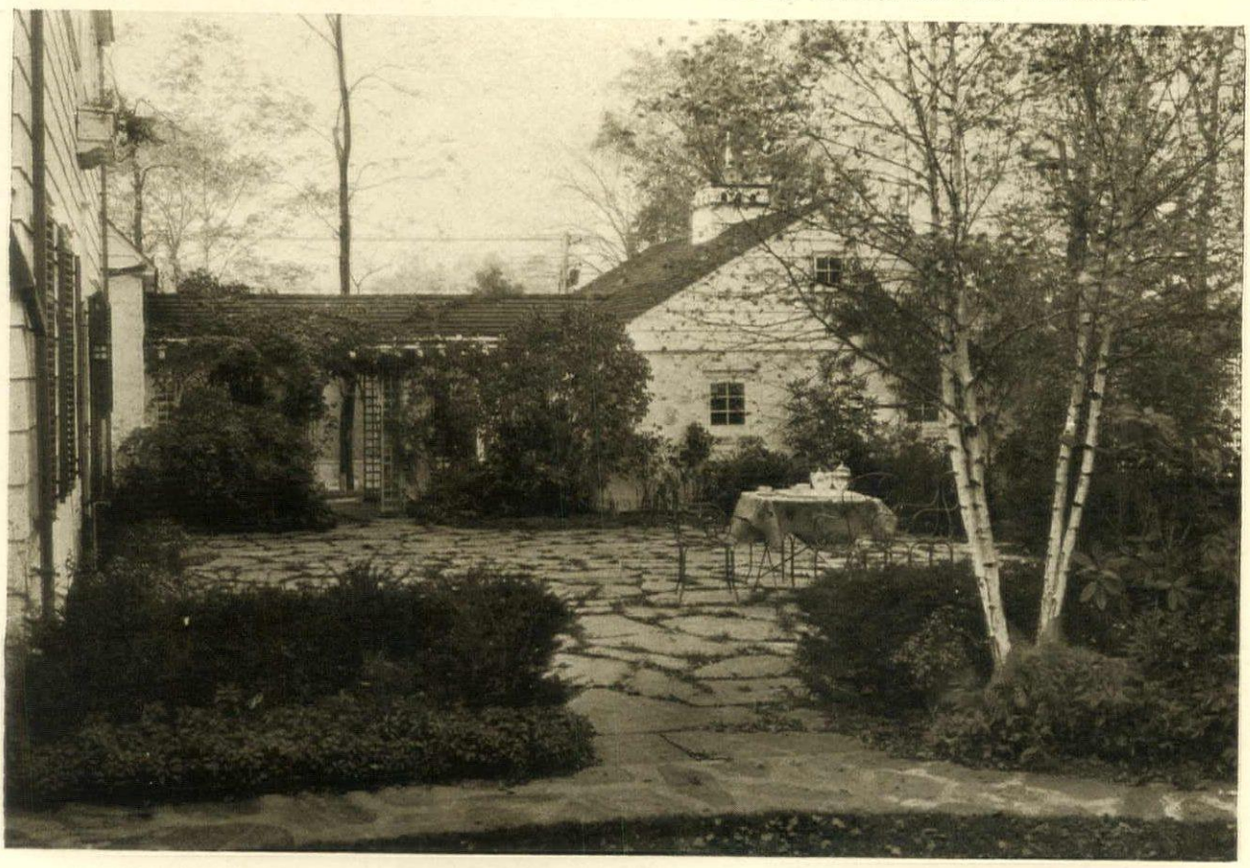
GATEWAY TO GARDEN, HOUSE OF WILFRED T. PRATT, SCARSDALE, N. Y.

JACOB JOHN SPOON, LANDSCAPE ARCHITECT

(Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects)



GARDEN ON ESTATE OF ROBERT FOWLER, KATONAH, N. Y.—ROBERT FOWLER, LANDSCAPE ARCHITECT



TERRACE OF HOUSE OF EMERY L. FERRIS, SCARSDALE, N. Y.—CLARENCE FOWLER, LANDSCAPE ARCHITECT

(Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects)

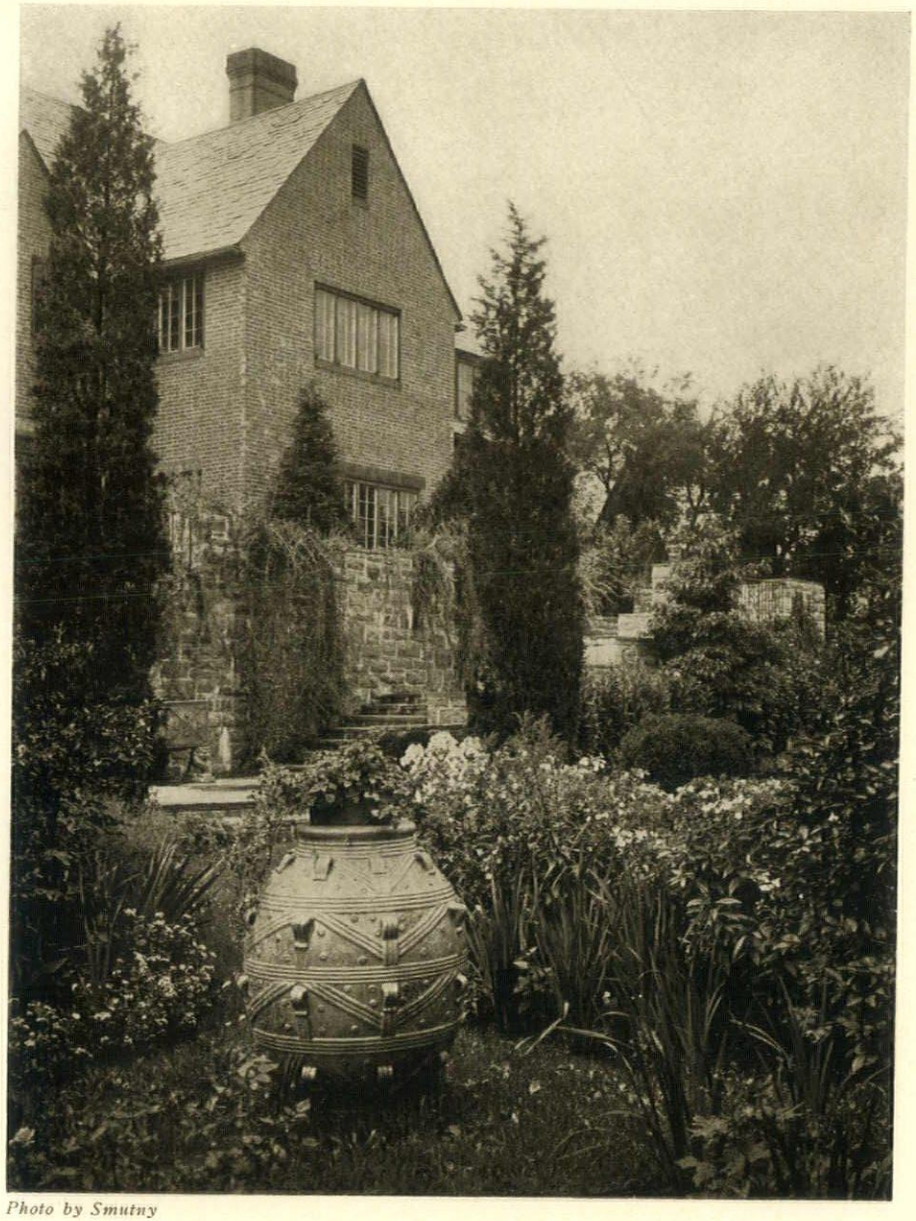


Photo by Smutny

GARDEN ADJOINING HOUSE OF T. T. ANDERSON, YONKERS, N. Y.

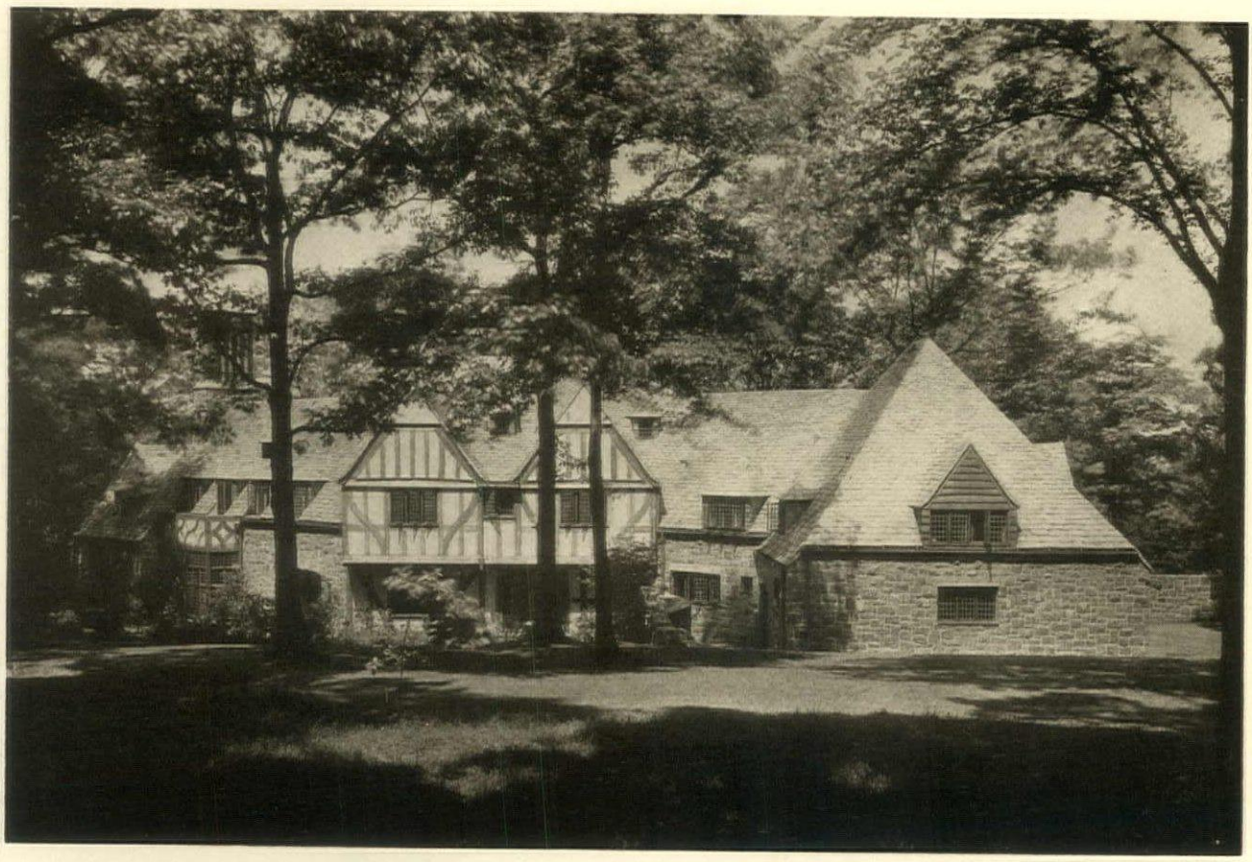
NOEL CHAMBERLIN, LANDSCAPE ARCHITECT



TERRACE STEPS, HOUSE OF HARRY S. BENTLEY, TENAFLY, N. J.

FREDERIC C. HOTH, LANDSCAPE ARCHITECT

(Fifth Annual Exhibition, New York Chapter, American Society of Landscape Architects)



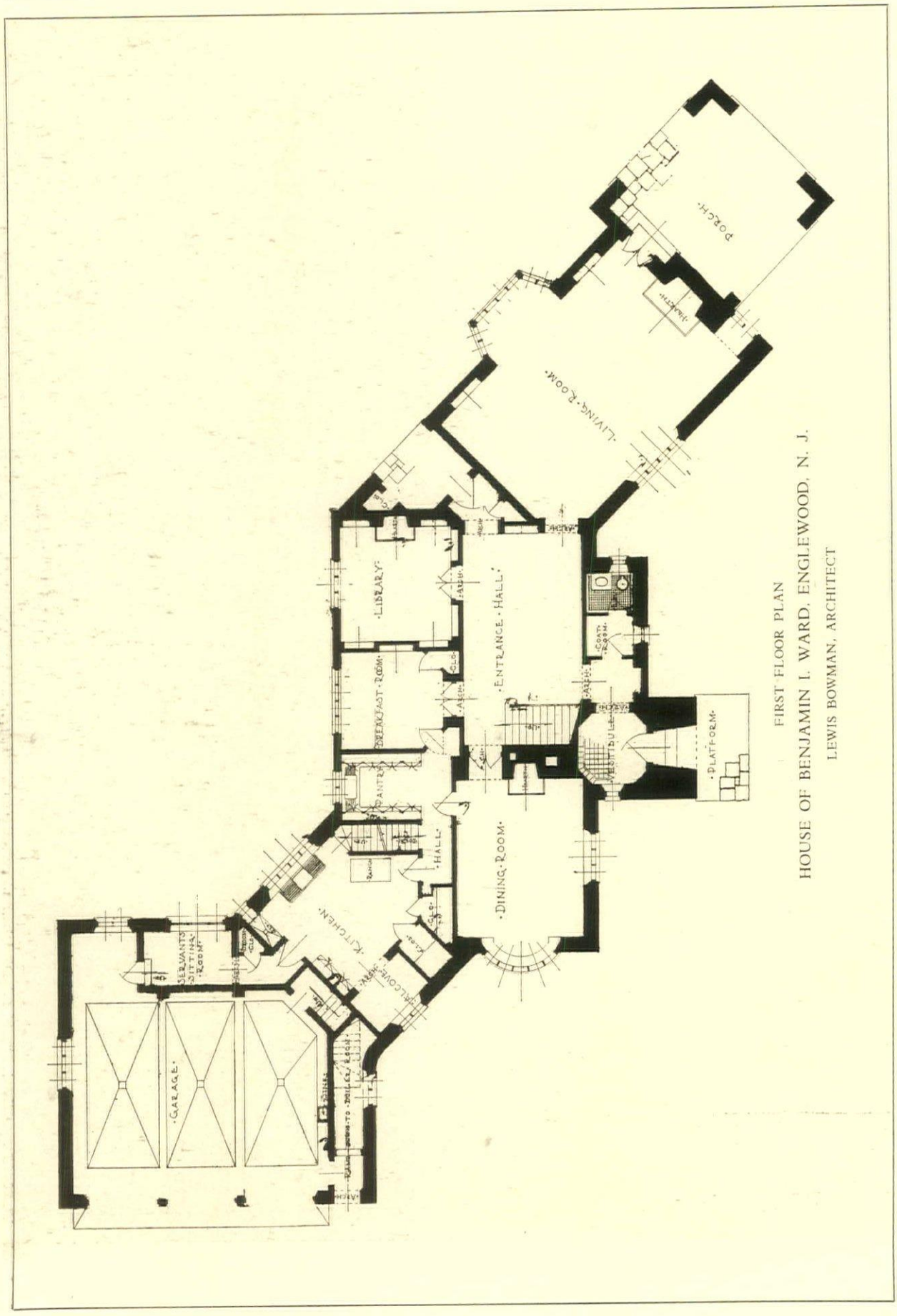


Photos by Gillies

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT

(See plan on back)



FIRST FLOOR PLAN

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT

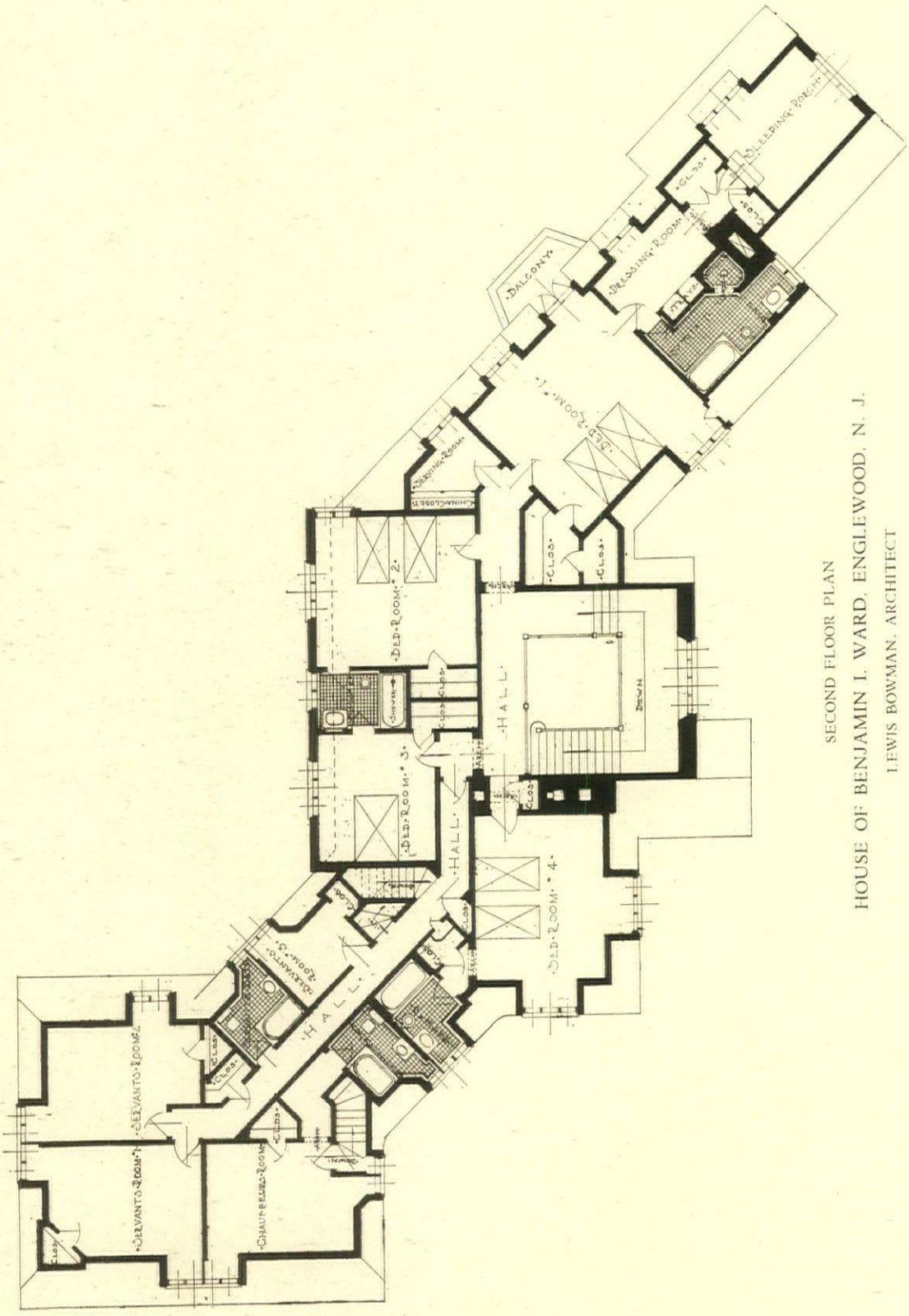


Photo by Gillies

GABLE DETAIL, HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT

(See plan on back)



SECOND FLOOR PLAN

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT



Photo by Gillies

ENTRANCE DETAIL, HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT

INTERIOR ARCHITECTURE

INDIVIDUALITY LENDS CHARACTER to the DESIGN of a PRIVATE HOUSE

THE problem which the design of a private house presents consists almost wholly in giving expression in architecture to the individuality of the owner, for it is only by this means that character is given to the design. The opportunity for individual expression presents itself at the very outset in placing the house on the chosen site. The contour of the grounds and the landscape features peculiar to the lot have a decided bearing also on the design of the exterior, so that the correct relationship between house and grounds may be attained. In the development of the plan, by which certain space is allotted to rooms for various purposes, the individual requirements of the owner must be given full consideration, and the interior architectural treatment and the placing of the furniture are largely determined by the personal traits and characteristics of the owner.

In the house of Benjamin I. Ward at Englewood, N. J., designed by Lewis Bowman, and illustrated herewith, this principle of giving expression to individuality has been adhered to. At a glance, one may recognize certain of the owner's personal characteristics which have been cleverly interpreted in terms of architecture. The house immediately bespeaks the individuality of the owner.



Photo by Gillies

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.—LEWIS BOWMAN, ARCHITECT





Photos by Gillies

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.—LEWIS BOWMAN, ARCHITECT





Photos by Gillies

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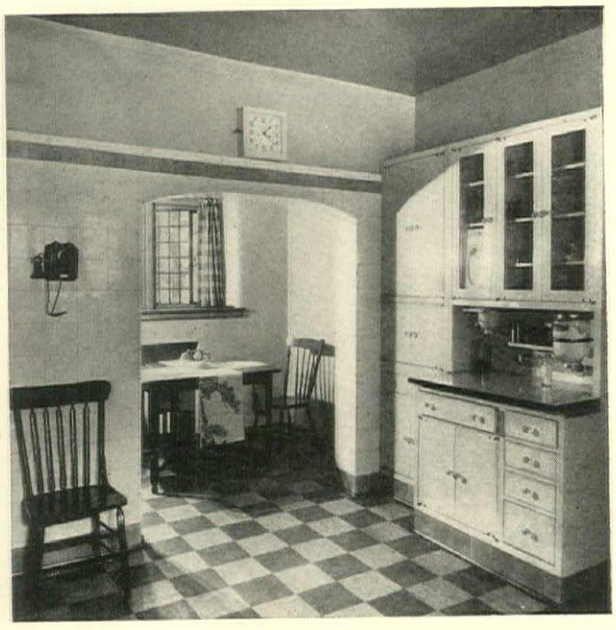


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HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.—LEWIS BOWMAN, ARCHITECT



LAVATORY



KITCHEN AND BREAKFAST ROOM



Photos by Gillies

DINING ROOM

HOUSE OF BENJAMIN I. WARD, ENGLEWOOD, N. J.

LEWIS BOWMAN, ARCHITECT

EXPOSITION OF MODERN FRENCH DECORATIVE ART

AUTHENTIC developments in modern art as applied to the decorations and furnishings of the home are shown at the Exposition of Modern French Decorative Art now on public view at the Lord and Taylor store, New York. The collection comprises hundreds of objects, and among these are examples of the finest work of all the great French masters.

The exposition is modern in the true sense of the word, although there is practically nothing of the freakish and bizarre in the furnishings displayed. It is the sanest conception of "L'Art Moderne" that has been gathered since the movement gained strength and bids fair to establish a new period in art. And that is what this exposition seems to prove—it seems to determine the new period and it is a period that reflects all the tendencies of modern life.

Determination of the new period is nowhere more apparent than in the exhibits of Ruhlmann, Sue et Mare, Pierre Chareau and Francis Jourdain. Others largely contributing to the establishment of the period are Jean Dunand, Dim, Vera Choukhaeff, Rodier, Bianchini, Helene Henry and Myrbor. The exposition contains the best works from the studios and ateliers of all of these.

Ruhlmann, the master designer, has contributed a dining room set which is an outstanding example of the cabinetmaker's art. Most important in this is the great mahogany sideboard with its decorations in ivory. The wood is of perfect grain and quite dark, while the ivory is the whitest possible and is set in as though each piece were a jewel. The lines of the sideboard, although modern, are reminiscent of the classical and its perfection of execution commends it to the connoisseur. Surrounding this great sideboard is a little story of interest:—Ruhlmann refused to allow it to come to America until assured that it would be shown as an educational exhibit instead of a commercial one.

Accompanying this sideboard are two chairs which combine modern design with dignity and perfection of craftsmanship. These are of lignum vitae, this being the only use of that everlasting wood in modern furniture. These chairs are upholstered in gray velour and the decorative motif of the sideboard is carried out in their forelegs, which have ivory feet. To complete the ensemble, Ruhlmann has sent one of his most famous wall hangings which is done in purple and silver.

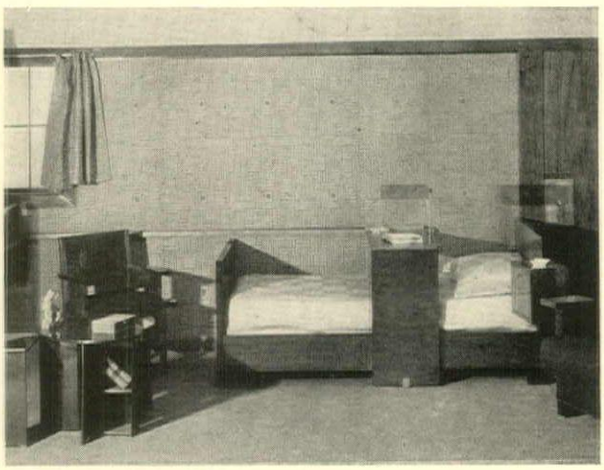
Utility camouflaged by beauty seems to be the ruling note in the creations of Francis Jourdain. Like the other masters he has accepted modern conditions and has designed to meet and conquer them. His man's bedroom is probably the most perfect adaptation of old ideas to modern require-



A DINING ROOM GROUP BY RUHLMANN

THE DESIGNS OF THIS MASTER CRAFTSMAN RECALL MEMORIES OF THE EMPIRE

ments. For, in spite of the speed and efficiency of this modern age, men must still eat and sleep. Jourdain has designed a combination whereby both may be done with the least effort and greatest efficiency. In his conception of a modern man's bed chamber there is furniture with what might be called a "double entendre" of its own. This is strikingly shown by the bed table which when not in use becomes a wall desk. This unique table travels on a wall rail and has wheels instead of feet. The bed is placed against the wall and, when the modern man desires to work or eat without getting up, his table or desk is drawn over the bed.



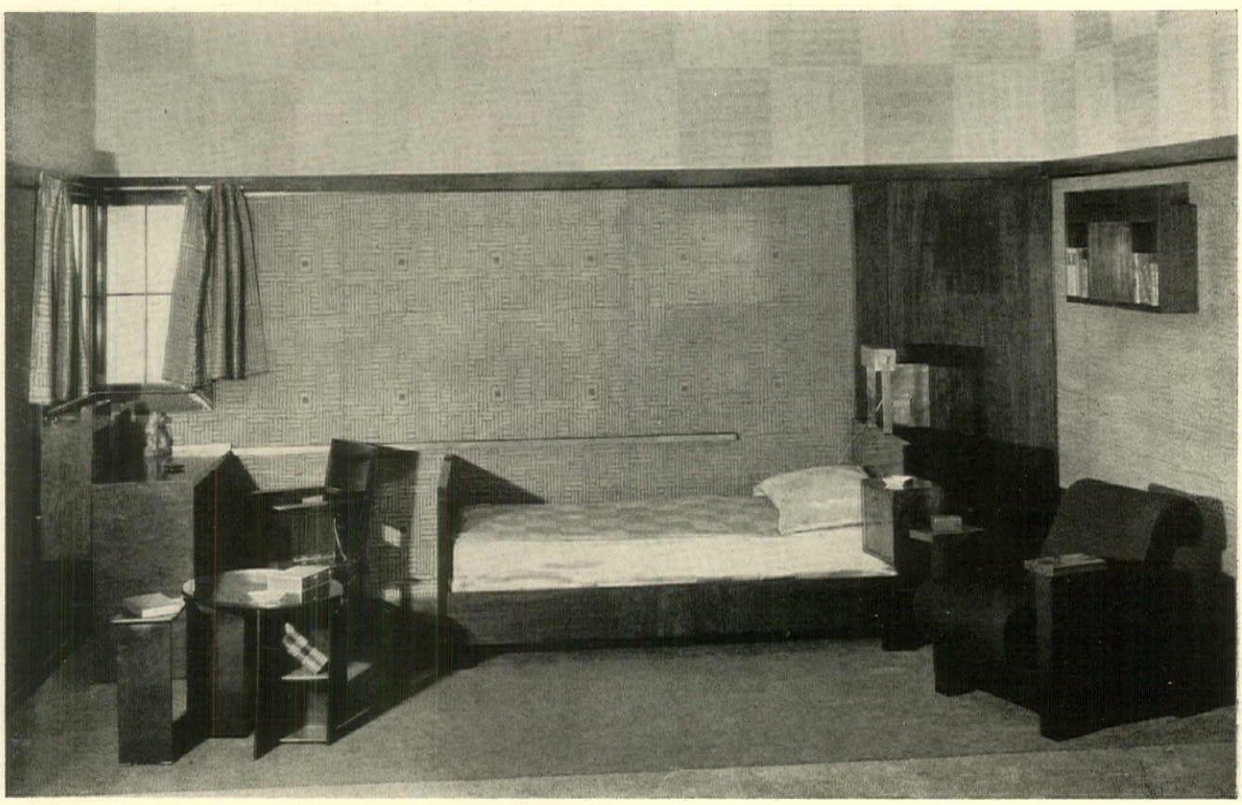
THE MAN'S BEDROOM BY JOURDAIN, SHOWN BELOW, WITH THE WALL DESK, TRAVELLING ALONG A WALL RAIL, IN POSITION AS A BED TABLE

Another utilitarian but striking feature of the bed is the small swinging cabinet affixed to the side of the head-board. This has a door which drops to form a shelf and when the cabinet is not in use it may be swung out of the way.

Both the armchairs designed by Jourdain for the modern man are unique in their expression of the modern spirit. The upright one, while conventional in design, has shelves which drop down from each arm when needed. These are convenient for books, ash trays and cigarette holders. The great chair is of the Morris type, but is infinitely more massive than any similar chair yet made. It has three positions and is upholstered in deep brown velour. Notice of the set would not be complete without mentioning the oval table with its wings which may be extended to practically double the surface.

Jourdain has used walnut throughout and the perfection of his craftsmanship is never surpassed.

In striking contrast to these masculine designs is the silver and crystal women's boudoir designed by Vera Choukhaeff, who introduces a note of elegance after the most modern style. Prominent in this is the wall cabinet or toilet table with its cut

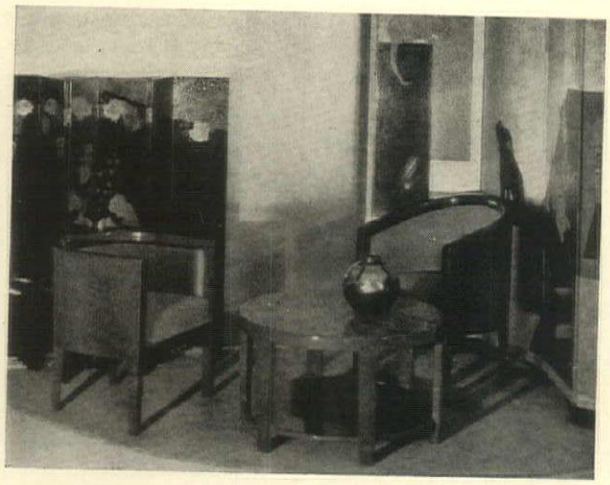


A MODERN MAN'S BEDROOM BY FRANCIS JOURDAIN

A CONVENIENT AND EFFICIENT ENSEMBLE INSPIRED BY PRESENT DAY REQUIREMENTS

crystal cosmetic containers. This cabinet is strikingly displayed by being framed in a wall panel, which, reaching from the floor to the ceiling, is painted in the Choukhaeff manner to represent a window.

The striking novelty of the use of wrought iron in household furnishings for men is illustrated by Pierre Chareau, who is generally credited with being the first to accept the modern combination of metal and semi-precious woods. Although it might seem that he has gone to extremes in wrought iron construction, yet there is not one single instance where his design is not justified by efficiency and even beauty. The outstanding example of Chareau's most modern design is the rosewood and wrought iron desk shown in his room at the exposition. This is at least six inches lower than the ordinary writing table and the iron used is approximately four inches wide and three-eighths of an inch thick. The three legs, the supporting frame and the crossover are all of wrought iron, while the woodwork is rosewood, beautifully polished and then lacquered. At one end of the desk—to the left when in use—is a sliding table which further extends the top when required and which can be slid beneath the stationary top when not wanted.



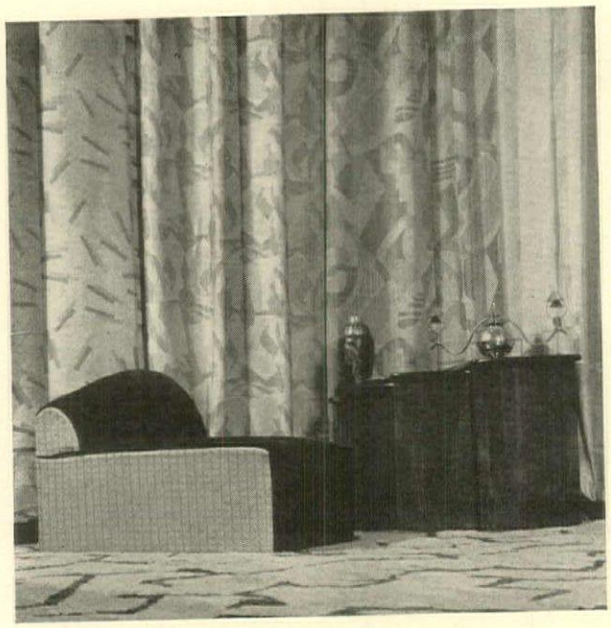
A CORNER OF THE EXHIBIT BY JEAN DUNAND, HIS WORK IN CHINESE LACQUER IS FAMOUS AND HIS DESIGNS ALSO BEAR CHINESE INFLUENCE

Another striking feature of Chareau's design—this room, of course, is for a man—is the hanging couch. This has a wrought iron frame and swings from the ceiling on rods of the same metal. It may be raised and lowered at will and is enclosed on three sides in a woven silk hanging designed especially for this use. Chareau also created this hanging, which is hand-woven, and is a color combination of tan and brown. The great armchair, also modern in design, is of walnut upholstered in dark blue leather. This chair is low so as to be of proper height for the desk. A lighter note in this wrought iron set is the upholstered



PIERRE CHAREAU ADAPTS WROUGHT IRON TO A MAN'S ROOM

WALL LIGHTS FEATURE A DESIGN WHICH SHOWS INFLUENCE OF CUBISTIC AND IMPRESSIONISTIC INSPIRATION



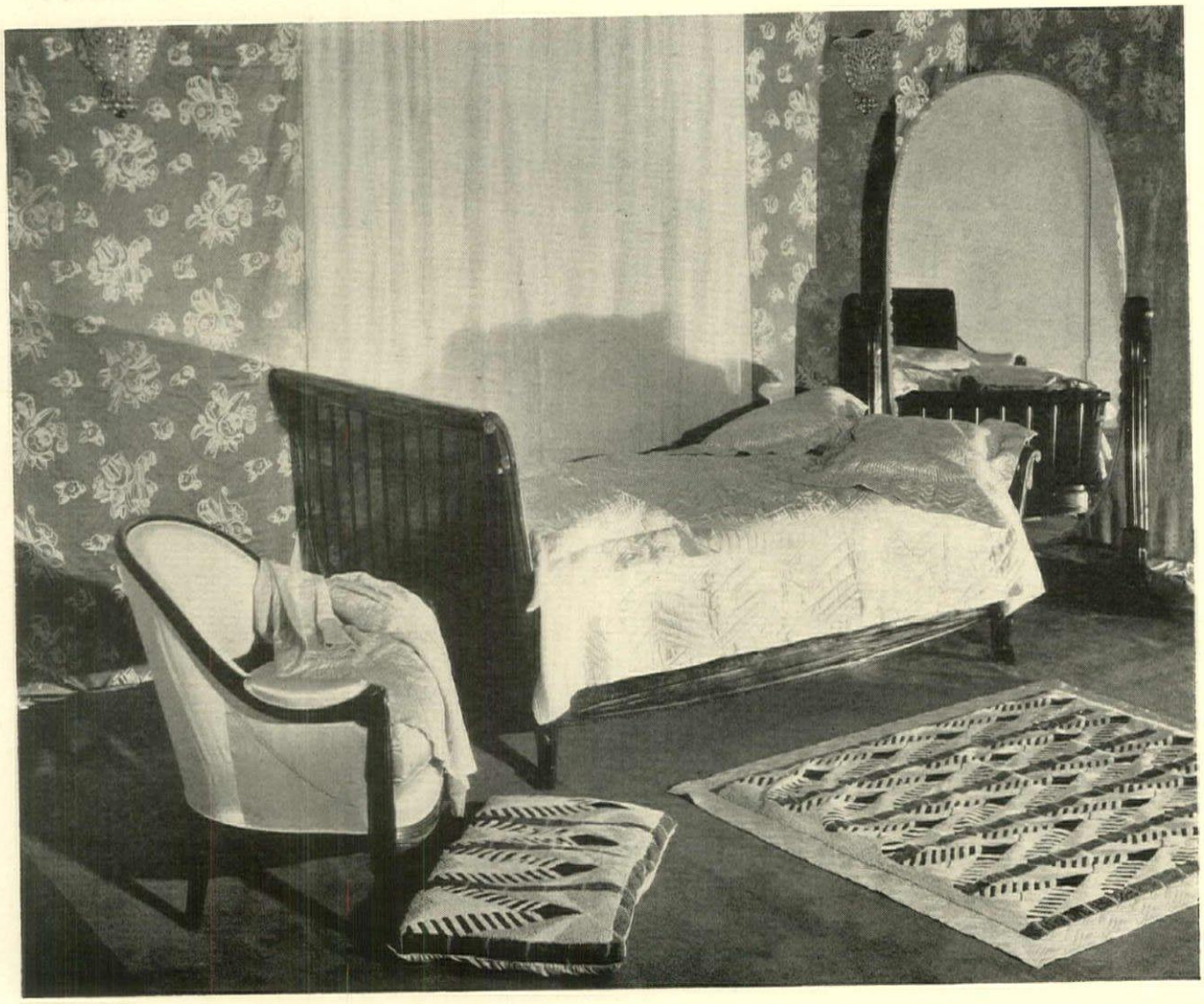
WALL HANGINGS BY MME. HELENE HENRY, AND AN INTERESTING TRIANGULAR CHAIR BY PIERRE CHAREAU

armchair of unique design and low like the rest of the set. It is done in a new Rodier fabric, which has been blocked to get the pattern. This chair is typically Chareau, reflecting his less masculine mood.

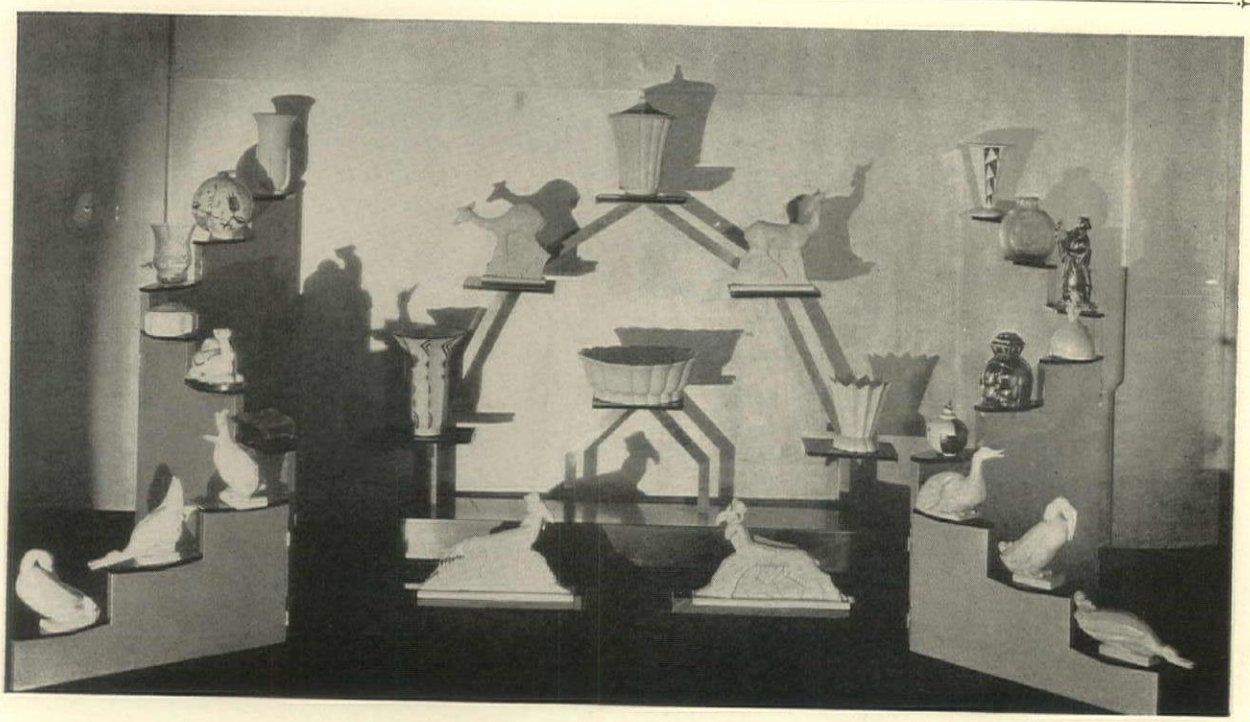
The high note in elegance and refinement is struck by Sue et Mare in the woman's bedroom done in ebony, silver, satin, silk and sheepskin. It is certainly a tribute to the modern woman's keen desire for the ultimate in furnishings of an almost exotic type.

The wood used throughout is macassar ebony, while the upholstery is all done in pink satin. The great bed shows distinct traces of the classical, yet its sweeping lines and strength of construction are modern in conception. The coverings of the bed and the four pillows are also done in pink and are very heavily embroidered in silver. The great mirror, more than six feet high, stands on a massive pedestal of ebony and the glass itself is held in place by scallops of gold.

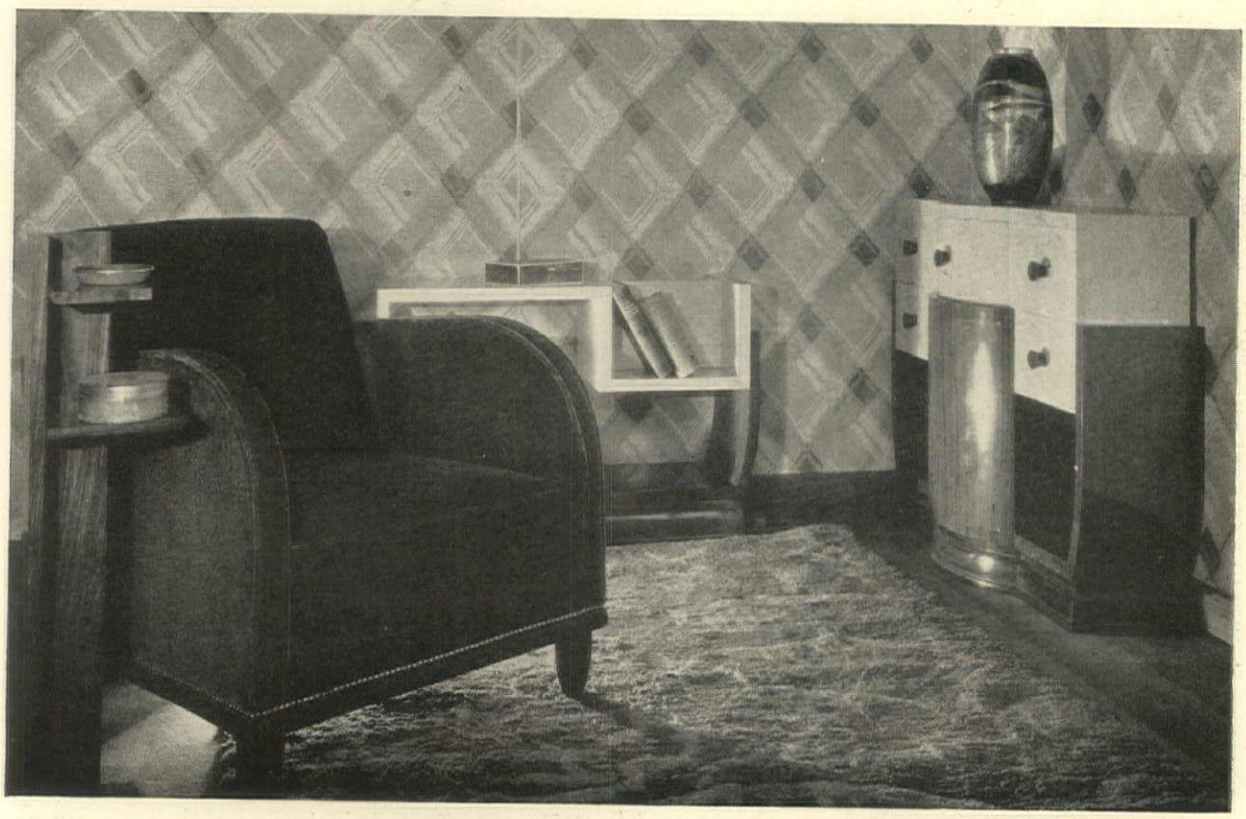
Most striking in this woman's bedroom are the rug and foot-cushion. Nothing like these have ever



A MODERN BEDROOM DESIGNED ALONG DIRECTOIRE LINES, FEATURING A SHEEPSKIN RUG AND FOOT-CUSHION
SUE ET MARE, DESIGNERS



MODERN DECORATIVE POTTERIES FROM THE PRIMAVERA ATELIERS



CORNER IN A SMOKING ROOM BY DIM, ILLUSTRATING THE USE OF CONTRASTING WOODS IN MODERN FURNITURE—BOOKCASE AND COMMODE ARE OF MAPLE AND MAHOGANY. GREAT CHAIR IS LOW, AS ARE THE OTHER PIECES, AND IS COVERED IN SEAL BROWN PLUSH

EXPOSITION OF MODERN FRENCH DECORATIVE ART AT LORD & TAYLOR'S, NEW YORK

been seen in this country. They are of sheepskin, the wool cut to varying lengths to follow the pattern and colored in a combination of pink and black. These are as soft as lambs' wool can be and lend a touch of strong color to the Sue et Mare set.

Following the most modern practice, Sue et Mare created the wall hangings and light brackets. The hangings are of silk damask with a blue and gold note, while the electroliers are of cut crystal.

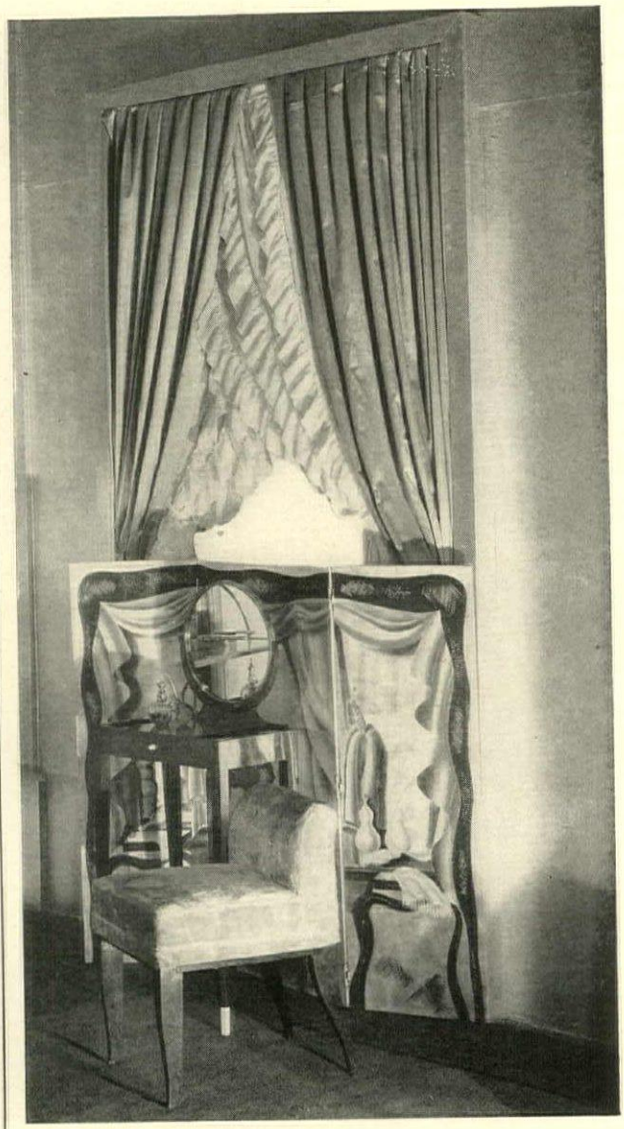
The Dunand screens, all of which are originals, are magnificent examples of carving and lacquer work. The animals and other figures are modern in their conception and the cabinet work, contrary to the usual custom, is excellent. Among the other notable exhibits by Dunand are a number of vases of most modern lines in which lacquer has been used on silver, copper, bronze and brass after his own individual style.

In fabrics, particularly those of Rodier and Helene Henry, there is a remarkable display. Other of the masters also show various wall hangings, mostly done in silk and all hand-woven. In some cases the designs have been hand-blocked, but in the majority, they are woven into the fabric. The use of fabrics for wall hangings is an important feature of all the new and modern art and the exhibit of these at the exposition is complete and conclusive.

Of other furnishings and decorations there is profusion. Glass by Lalique, silver by Christofle, pottery by Sue et Mare and Primavera, all reflecting the new mode, are to be seen in abundance.



DETAIL OF A WOMAN'S BOUDOIR IN SILVER AND CRYSTAL BY MME. CHOUKHAEFF. THE CHAIR IS COVERED WITH TAN PLUSH



IN THE BOUDOIR BY MME. CHOUKHAEFF, THE SLENDER LEGS OF THE MAPLE TABLE ARE TIPPED WITH IVORY



Photo by Van Anda

1927 APARTMENT HOUSE MEDAL AND CERTIFICATE, NEW YORK CHAPTER, A.I.A.
812 PARK AVENUE, NEW YORK—J. E. R. CARPENTER, ARCHITECT

AWARDS FOR 1927, NEW YORK CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

AWARDS for 1927 were announced at the annual dinner of the New York Chapter of The American Institute of Architects held on February 24, 1928, at the Harvard Club, New York City. Professor William A. Boring, head of the Department of Architecture at Columbia University, was presented with the Chapter's Medal of Honor for individual service. Certificate of Honorary Associate Membership in the Chapter was formally awarded to William H. Crocker, editor of THE AMERICAN ARCHITECT.

J. E. R. Carpenter was the architect for number 812 Park Avenue for which The 50 East 75th Street Corporation received the Chapter's Apartment House Medal and Certificate for apartment houses over six stories in height built during 1927.

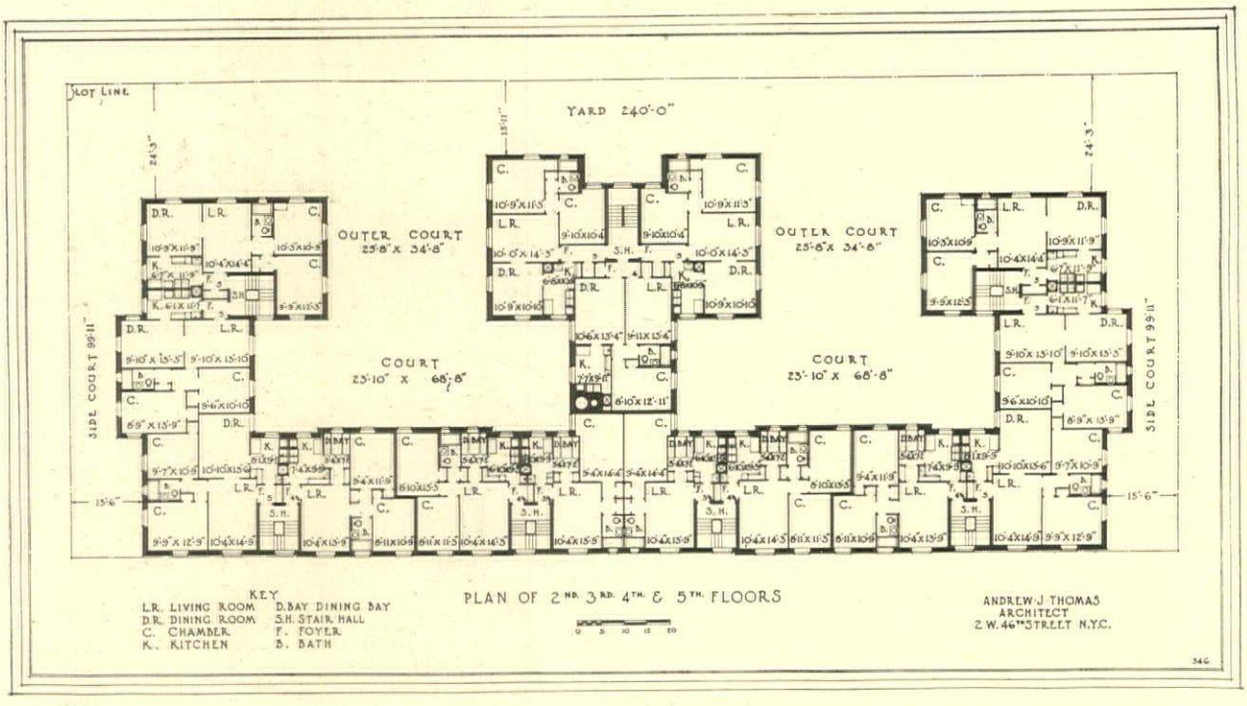
In the same class of building Honorable Mention Certificates were awarded to Cortlandt Bishop, Inc., for 101 West 55th Street, Carrere and Hastings, architects; and to The 660 Park Avenue Corporation for 660 Park Avenue, York and Sawyer, architects.

John D. Rockefeller, Jr., was awarded the 1927 Apartment House Medal and Certificate for apartments less than six stories in height for the Paul Laurence Dunbar Garden Apartments designed by Andrew J. Thomas, architect. Honorable Mention Certificates for apartments in the same class were awarded to the 345 East 68th Street Corporation, Emilio Levy, architect; and to Vincent Astor for the Astor Concourse. Aymar Embury was the architect for the latter apartment house.

The above awards were made in accordance with the annual custom of the New York Chapter.



Photo by Van Anda



1927 APARTMENT HOUSE MEDAL AND CERTIFICATE, NEW YORK CHAPTER, A.I.A.

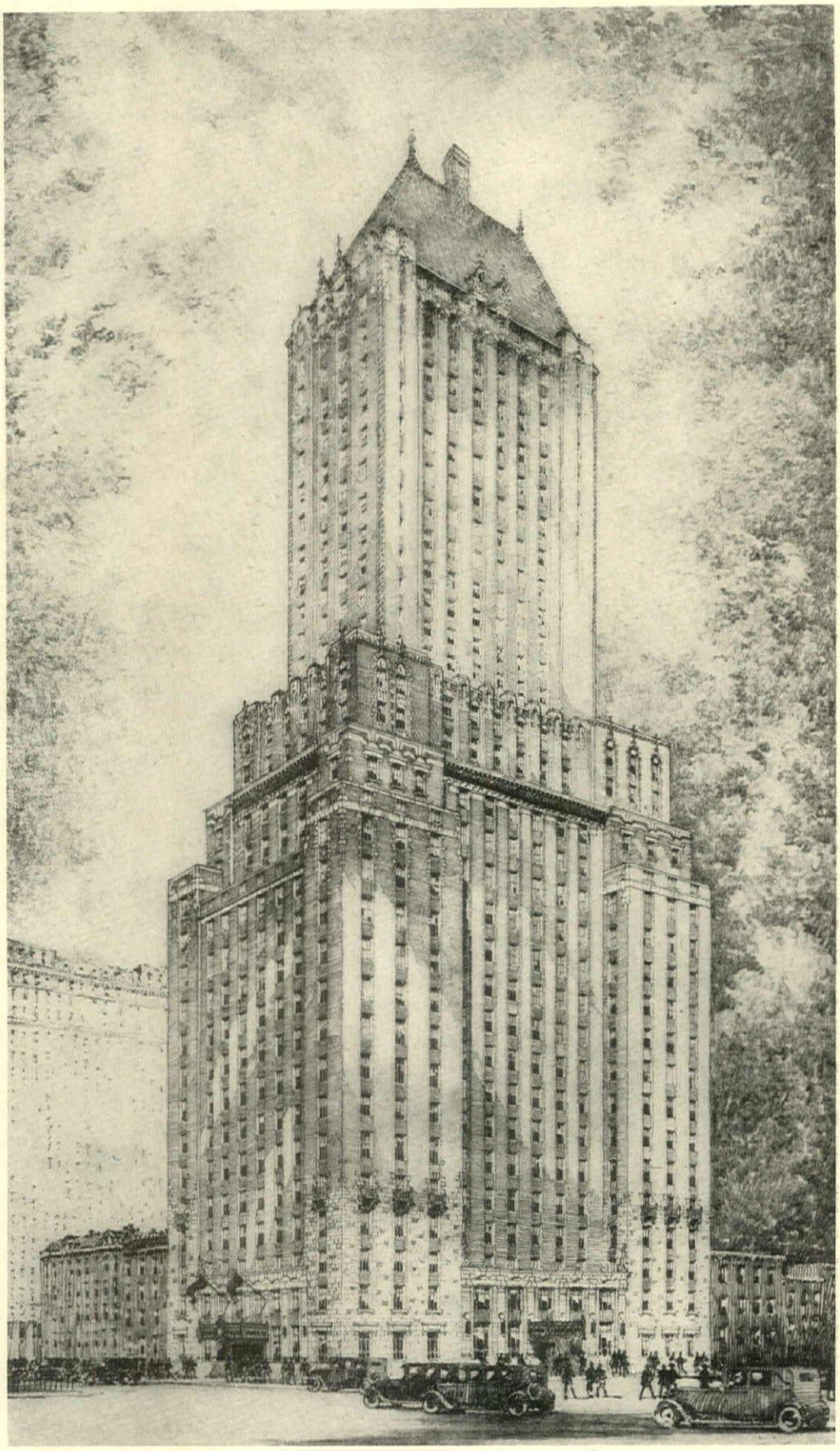
PAUL LAURENCE DUNBAR GARDEN APARTMENTS, NEW YORK

ANDREW J. THOMAS, ARCHITECT



"THE NEW YORKER"—PRELIMINARY SKETCH OF NEW YORK HOTEL

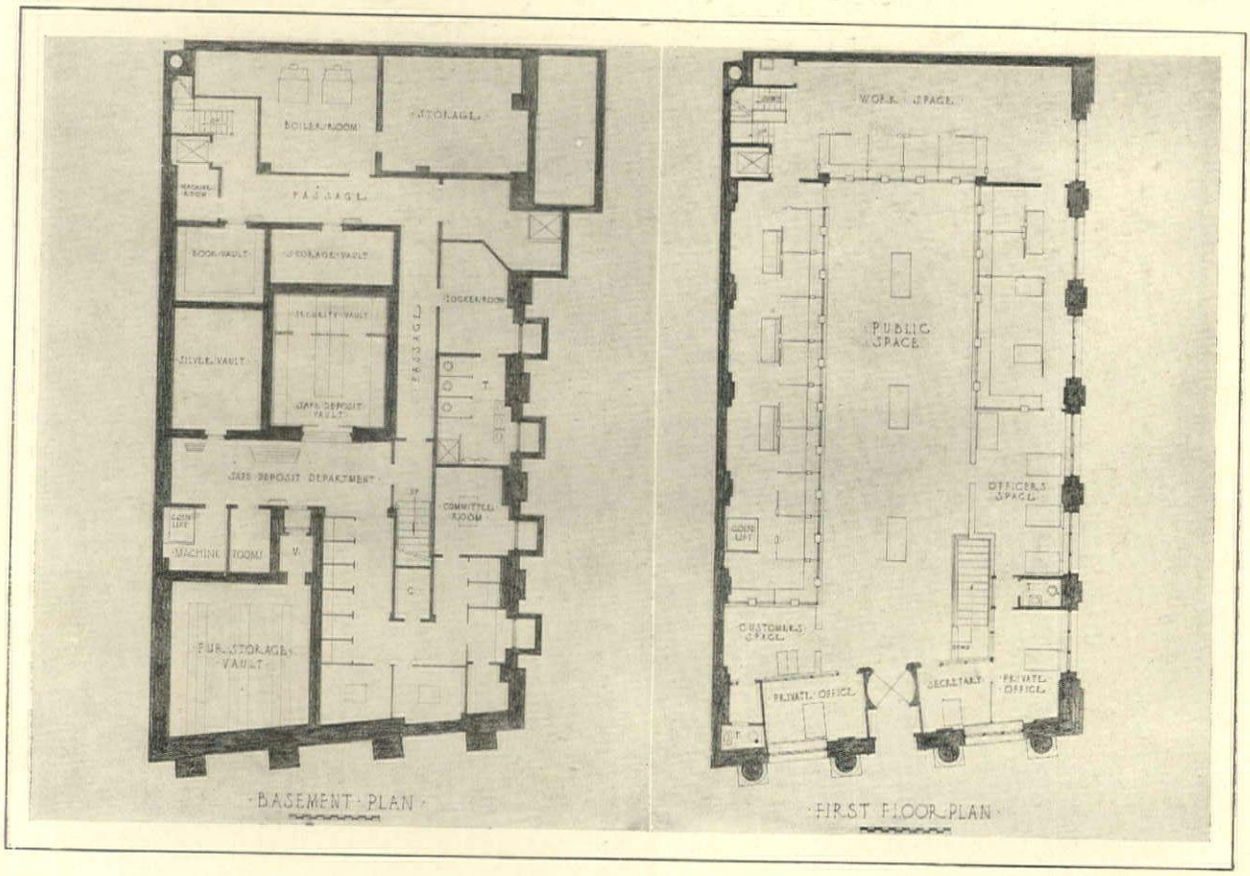
SUGARMAN & BERGER, ARCHITECTS



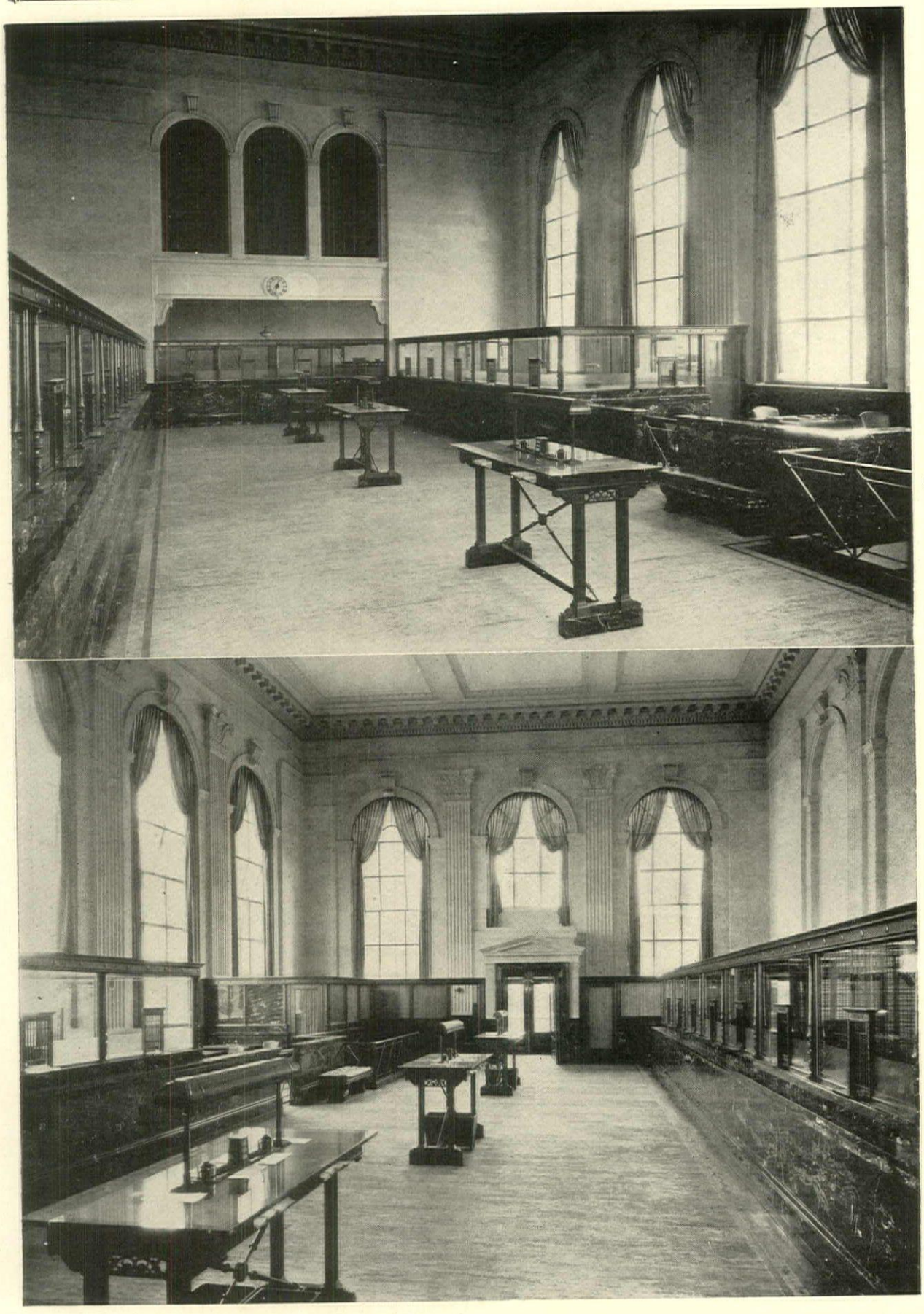
PROPOSED DESIGN FOR HOTEL AT PARK AVENUE AND 39TH STREET, NEW YORK

WILLIAM L. ROUSE, ARCHITECT

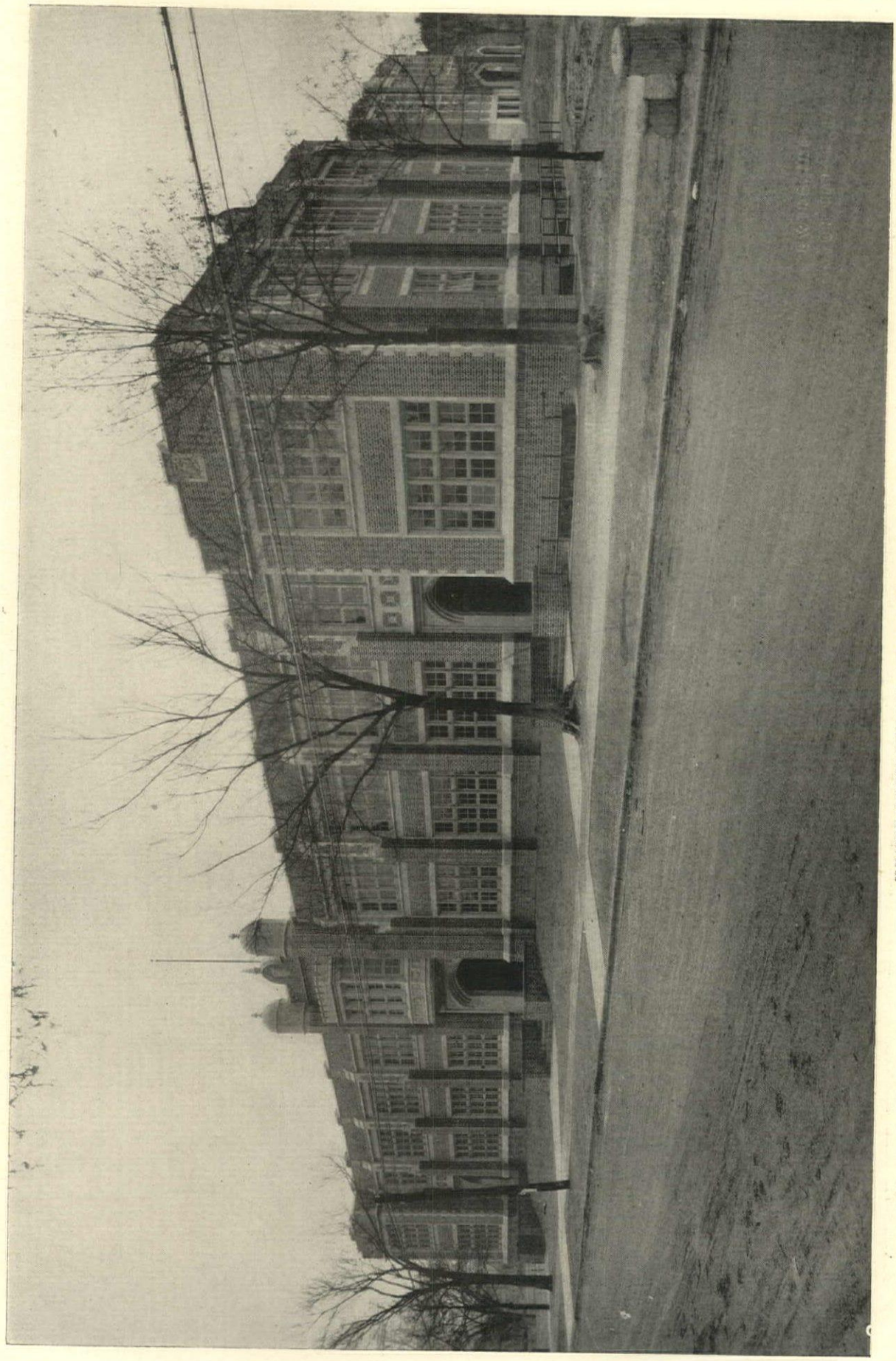




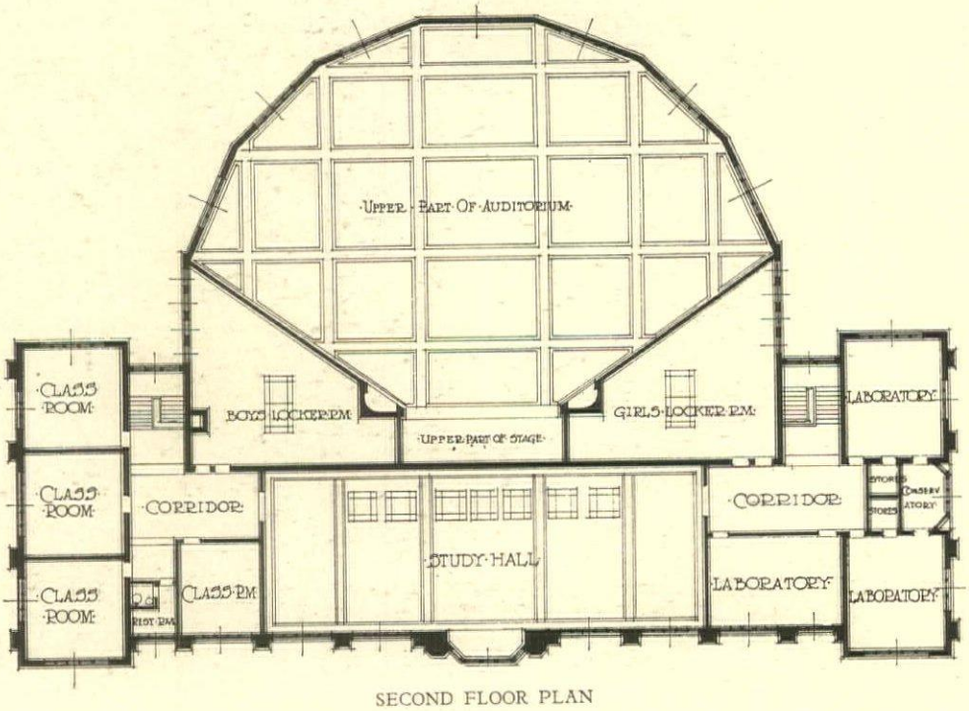
FIRST NATIONAL BANK & TRUST COMPANY, PORT CHESTER, N. Y.—UFFINGER, FOSTER & BOOKWALTER, ARCHITECTS



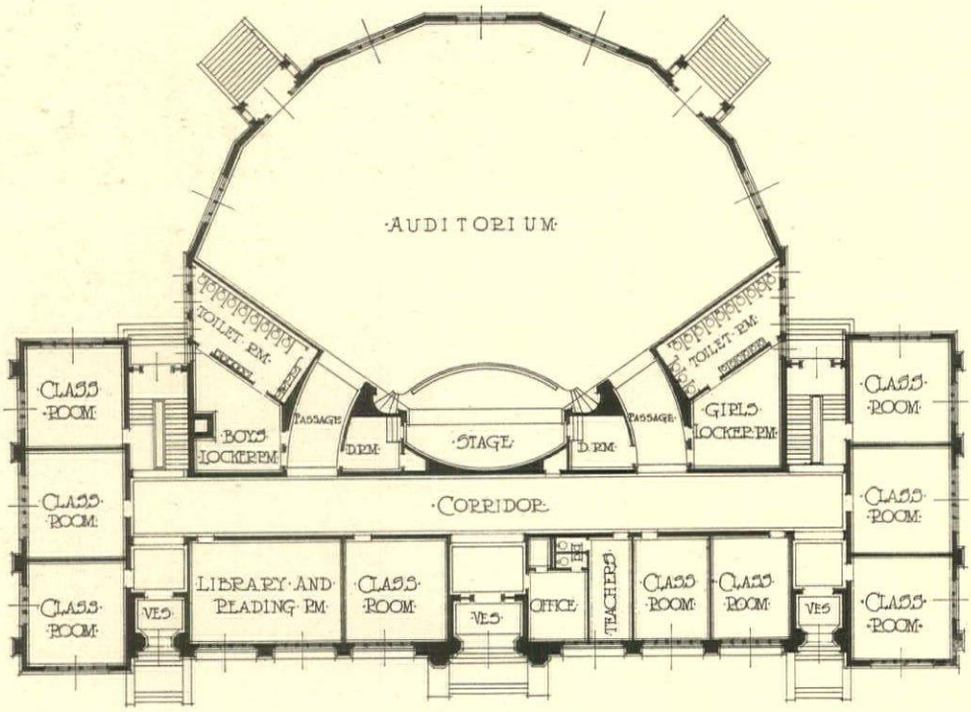
FIRST NATIONAL BANK & TRUST COMPANY, PORT CHESTER, N. Y.—UFFINGER, FOSTER & BOOKWALTER, ARCHITECTS



JUNIOR HIGH SCHOOL, BATON ROUGE, LA.
EDWARD F. NEILD, ARCHITECT



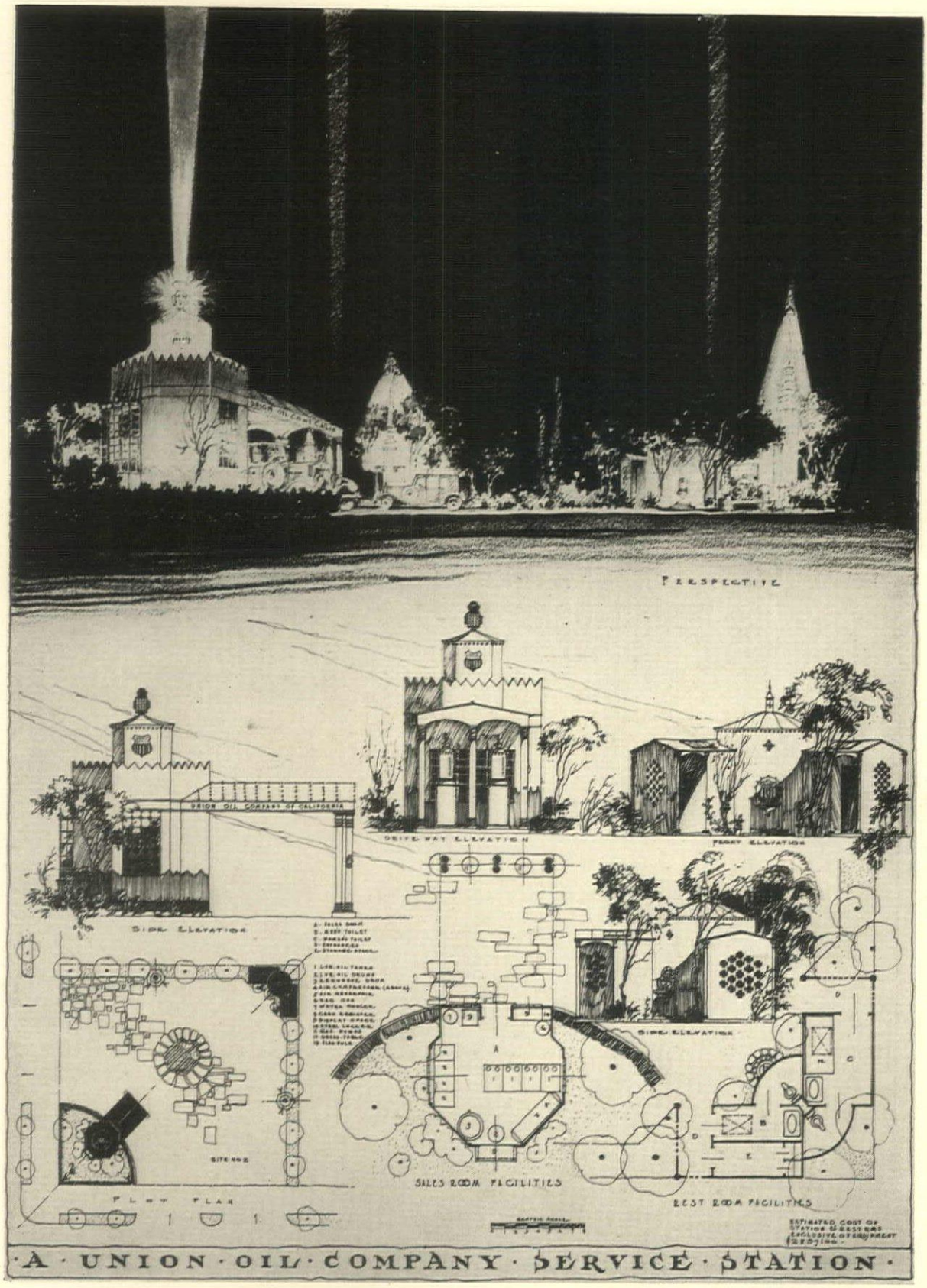
SECOND FLOOR PLAN



FIRST FLOOR PLAN

JUNIOR HIGH SCHOOL, BATON ROUGE, LA.

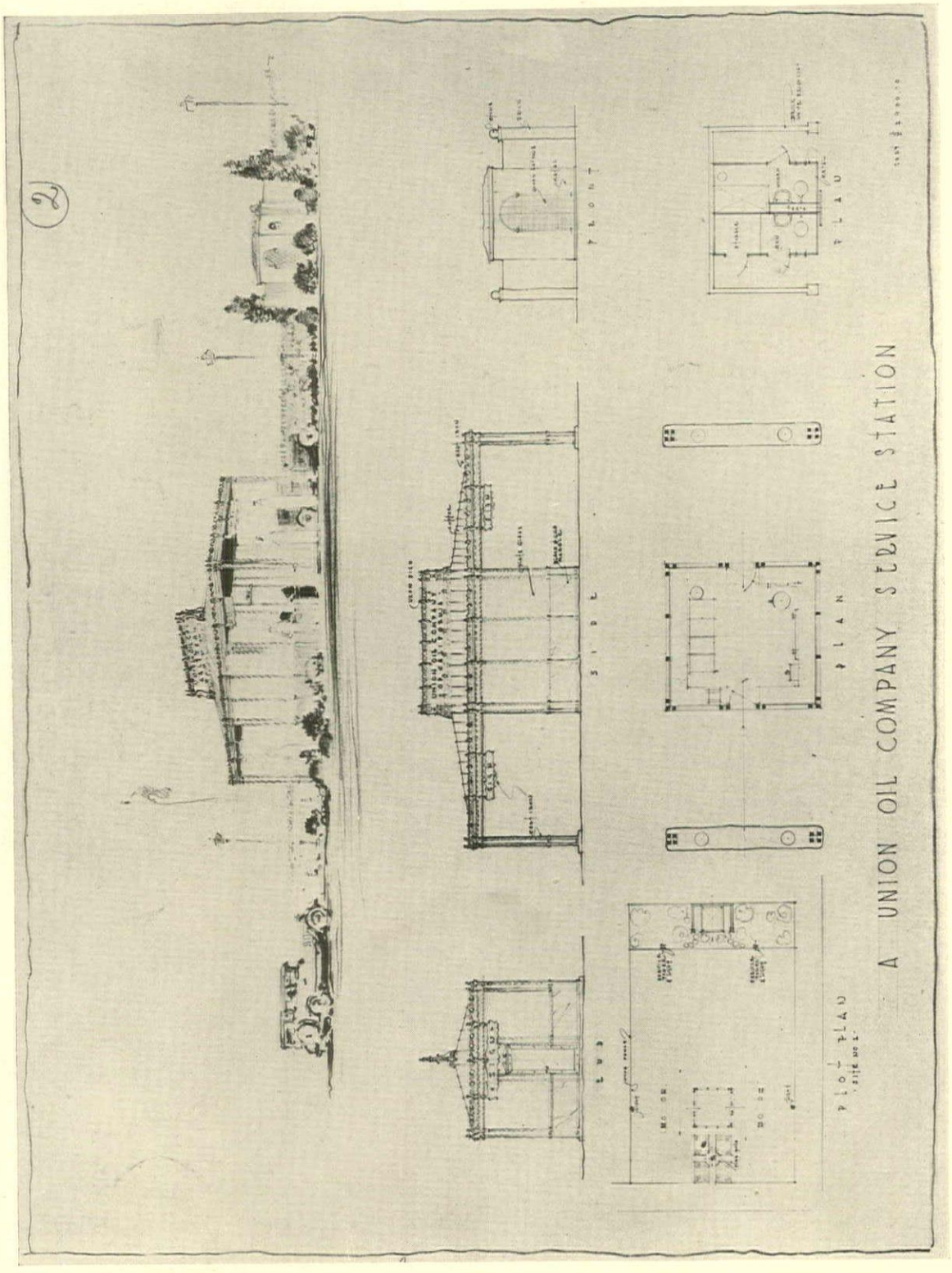
EDWARD F. NEILD, ARCHITECT



AWARDED FIRST PRIZE

UNION OIL COMPANY OF CALIFORNIA SERVICE STATION COMPETITION

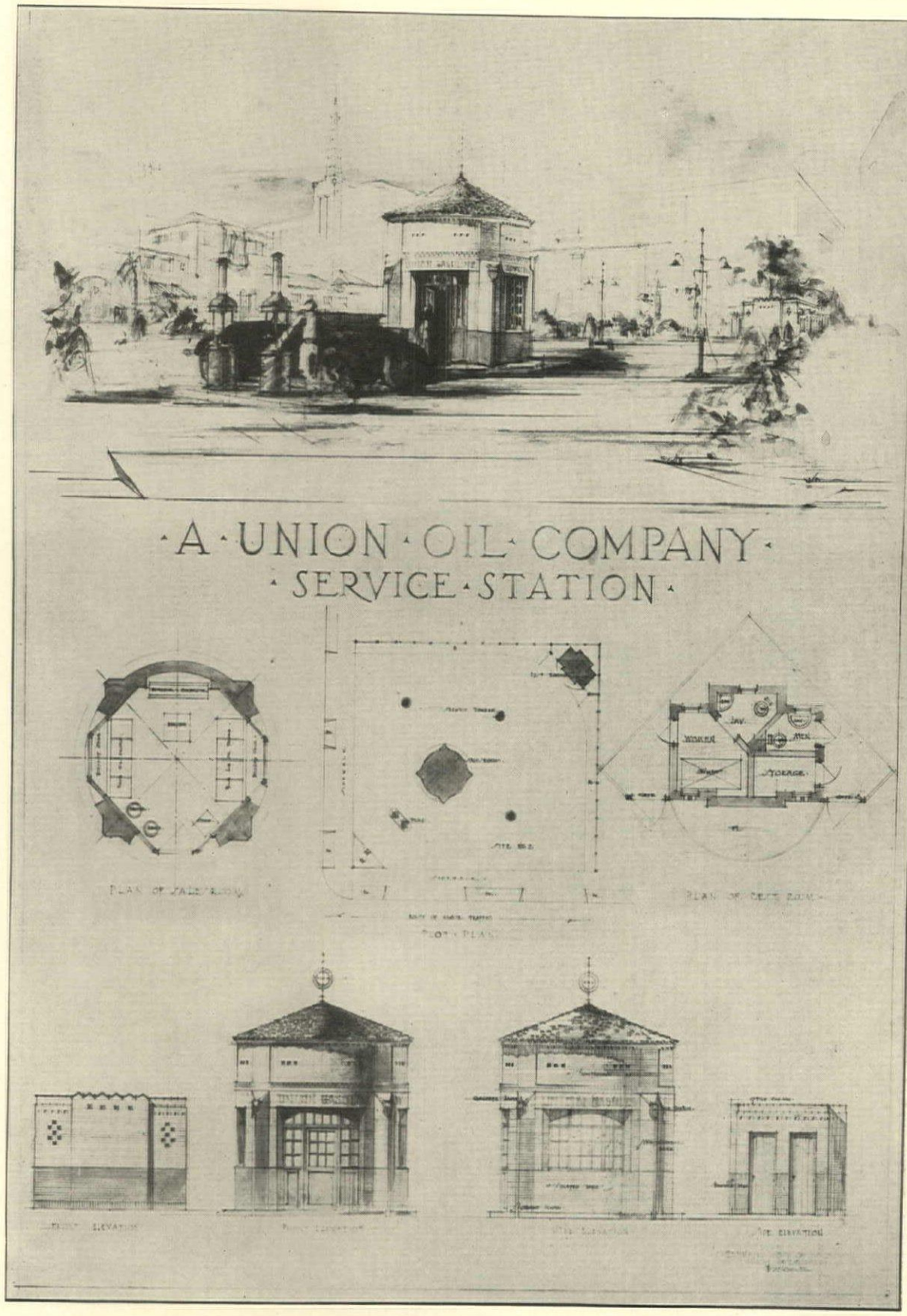
LYLE REYNOLDS WHEELER, ARCHITECT



AWARDED SECOND PRIZE

UNION OIL COMPANY OF CALIFORNIA SERVICE STATION COMPETITION

HARBIN F. HUNTER, ARCHITECT



AWARDED THIRD PRIZE

UNION OIL COMPANY OF CALIFORNIA SERVICE STATION COMPETITION

HARRY SIMS BENT, ARCHITECT



Photos by Acme

WAR MEMORIAL AT NICE, FRANCE

A SCENE AT THE UNVEILING BY MARSHAL FOCH

ENGINEERING AND CONSTRUCTION

GREENHOUSE DESIGN

ARCHITECTURE is more often practical than not. Practical implies use and so structures are usually designed for a particular purpose. They are planned to serve the function of utility. While the passerby may judge the success of a building by its appeal through his sense of sight, ultimate approval is necessarily a question of how well the structure serves the purpose for which it was built. Few structures depend for their success upon design for utilitarian purposes to the extent demanded by greenhouses or conservatories. Erected for the purpose of growing plants and flowers, it is mandatory that nothing be incorporated in the design that will interfere with this function. Location, plan, general design, heating and ventilation, and even the roof pitch or slope must be carefully considered to avoid hopeless and irremediable failure of the greenhouse to function properly.

From the standpoint of flower growing production, location is of utmost importance. Flowering plants require plenty of sunlight. Shade from adjacent buildings, a nearby tree or other interfering element may greatly restrict the use to which the greenhouse may be put. Placing the greenhouse on the west side of a service building may result in the shading of a portion of the house to such an extent that only certain kinds of plants can be grown. Other locations may be equally unfavorable to other types of plant life. So in locating the greenhouse the kind of plant life to be maintained must be considered in conjunction with the immediate surroundings. If an error in location is made, this should be on the side of too much sunlight rather than too little, since this can be easily corrected. If the development of a property will include a greenhouse, this fact should be given full consideration not only in the general layout of the site, but in relation to the projected buildings as well.

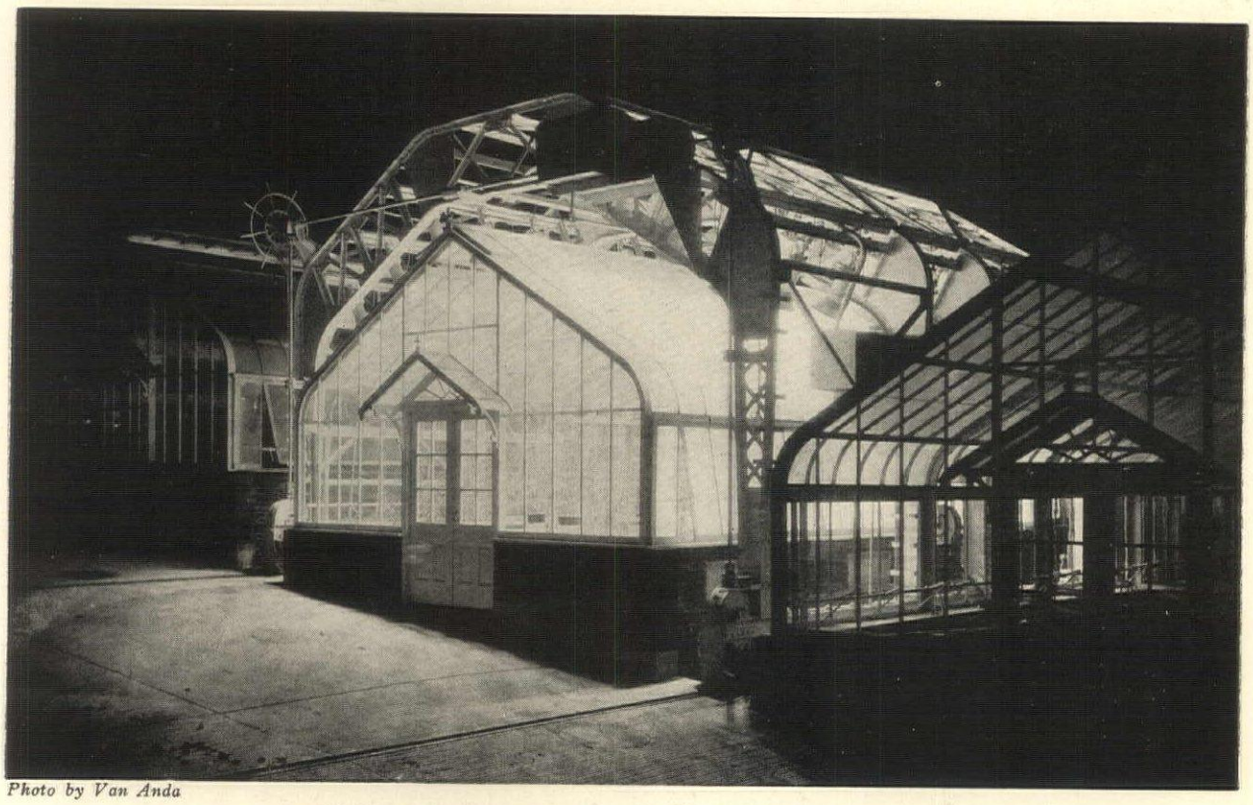


Photo by Van Anda

BOYCE THOMPSON INSTITUTE, YONKERS, N. Y.
FRANK COLBY, ARCHITECT

A PLANT RESEARCH LABORATORY GREENHOUSE EQUIPPED TO GROW PLANTS UNDER ARTIFICIAL LIGHT CONDITIONS. THE MOVING CRANE SUPPORTS LUMINARIES OF HIGH INTENSITY

In connection with the general plan of a greenhouse made up of several small units, the following factors should be given recognition:—avoid a location shaded by nearby buildings or trees; see that one greenhouse unit does not shade another; place the service building containing the boilers near the houses requiring the highest temperature; and balance the houses with respect to the service building to obtain equal distribution of heat from the boiler.

Where it is necessary to place the service building, or the building which the greenhouse adjoins, on the east side of the greenhouse, it should be separated from the greenhouse proper by a connecting passage. These passages usually are about ten feet wide and eight feet long—or sufficient to extend the greenhouse proper a distance from the service building that will avoid shadows from this building. Offset passages are also desirable when the group includes a palm house so located that a shadow is cast on the western greenhouse. These passages can be utilized for propagating beds or the growing of ferns, orchids and other plants requiring shade.

The widths of greenhouses are governed by the width of work benches or plant beds. If the benches are too wide, the plants removed from the front not only get scant attention from the gardener, but insufficient light as well, because of shade from other plants. Side benches are usually 2'-8" wide, and center benches 5'-8" wide. The walkway between benches should be about 2'-6" wide. Houses with side benches only are about ten feet; side benches and one center bench, eighteen feet; and side benches and two center benches about twenty-five feet in width. An eighteen foot, three bench greenhouse is the usual type of moderate size, although the four bench, twenty-five foot



Photo by Van Anda

POTTING HOUSE, ESTATE OF RICHARD SELLERS, BELLEVUE, DEL.

PRENTICE SANGER, ARCHITECT

A SERVICE BUILDING ORIGINALLY PLANNED FOR FUTURE GREENHOUSE EXTENSIONS. THE POTTING HOUSE SHOULD BE PLACED TO THE NORTH OF THE GREENHOUSE WHEN POSSIBLE TO AVOID SHADING THE PLANTING BENCHES AND AS A PROTECTION AGAINST NORTHERN WINDS

house is somewhat more economical to build. The four bench house, containing a larger air volume, increases the growing advantages. Benches about 2'-8" in height have been found to be the most convenient for persons of average height. The relation between the foundation walls, glass sides and benches should be such that the beds will receive the maximum amount of light. Plant beds ordinarily consist of galvanized iron frames, with cypress sides and bottoms or porous tile bottoms and slate sides supported on pipe standards. Propagating beds are similar in construction but are provided with glazed frames and apron. Tables for potted plants are similar to the benches except that the sides are omitted. The tops of these tables may be of wood or slate.

Since the most important requisite of a greenhouse is that it shall receive as much sunlight as possible, structural members supporting the glass roof must be reduced to a minimum size. Specialists in greenhouse construction have developed efficient and economical sections for these members. Rafters are commonly spaced about eight feet apart, supporting intermediate bars that in turn carry the glass. Three types of eaves are possible. They are known as the angle iron eave; straight eave with moulded gutter; and the curved eave and moulded gutter. General purpose and low cost greenhouses employ the angle iron eave. The curved eave has distinct growing advantages, as it provides more head room at the side benches for growing taller plants. It also has the advantage of minimizing light interference, especially during the winter months when the sun is low. It has been stated that plants make their greatest growth in the early morning hours or during the night, and that the daytime process is one of hardening. The curved eave thus appears as a logical means of taking advantage of the early morning sun.

Double strength sheet glass sixteen inches wide

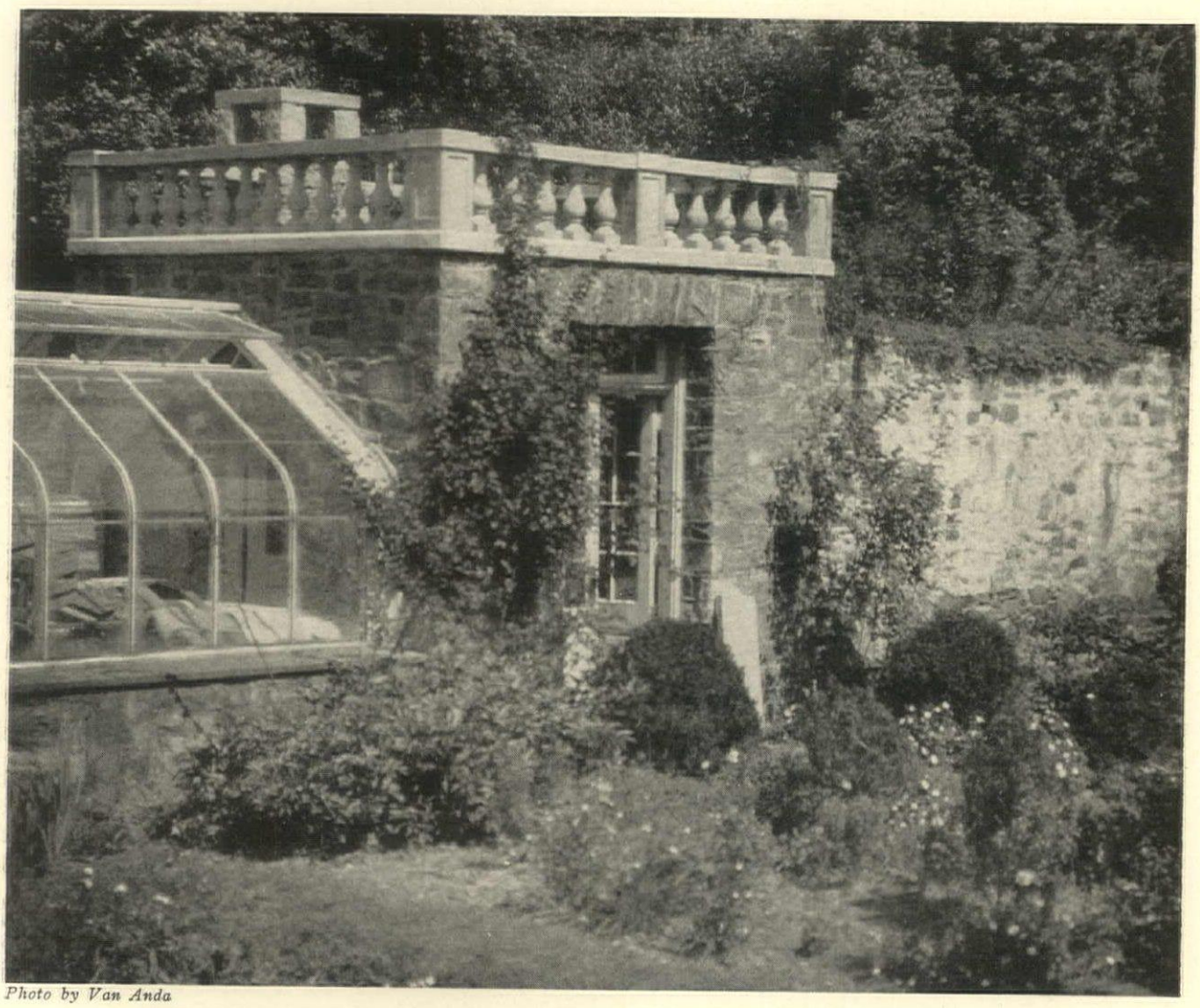


Photo by Van Anda

POTTING SHED AND GREENHOUSE ON AN ESTATE AT BRONXVILLE, N. Y.

THE POTTING HOUSE SHOULD BE EQUIPPED WITH A POTTING BENCH, SOIL BINS, PACKING TABLE, SINK, AND A CLOSET. WHEN THE BOILER IS LOCATED IN THE SERVICE BUILDING THE PIT SHOULD BE TIGHTLY ENCLOSED TO PREVENT ANY GAS FROM REACHING THE PLANTS. THE BOILER PIT OR CELLAR SHOULD BE OF SUFFICIENT SIZE TO PERMIT STOKING THE HEATER AND FOR FUEL STORAGE



Photo by Van Anda

CONSERVATORY IN HOUSE OF ANDREW J. THOMAS, HARTSDALE, N. Y.

ANDREW J. THOMAS, ARCHITECT

A CONSERVATORY SERVING MORE THAN A UTILITARIAN DUTY

and twenty-four inches long is the customary kind and size for the roof and sides, although glass twenty-four inches wide is often used, especially in the case of small greenhouses. The glass is curved to fit the radius of the curved eave and set with lapped joints, except in the case of partitions where the glass is butted.

The correct pitch of the roof is linked to the 26½ degree pitch of the world on its axis. This angle has been found to provide a roof that will transfer the greatest amount of light during the low sun period of winter. At this period of the year every ray of light is of utmost value.

All metal used in the construction of the greenhouse should be adequately coated with a metal protecting paint, and all metal parts of the frame should be painted before the glass is set. Final coats on the exterior may be of any desired color, but the interior is preferably white or other very light color to secure maximum light reflection. High moisture content is a characteristic of cypress, a wood largely used in greenhouse construction. Another characteristic of this wood is that it does not absorb paint into its pores as readily as most other woods. Such parts of the structure as are made of wood should, therefore, be permitted to dry out as thoroughly as possible before painting. The first coats should be somewhat thinner than those commonly used for priming woodwork.

In general, gravity hot water heating systems are found to give the greatest satisfaction since a more even temperature can be easily maintained and with less attention than in the case of a steam heating

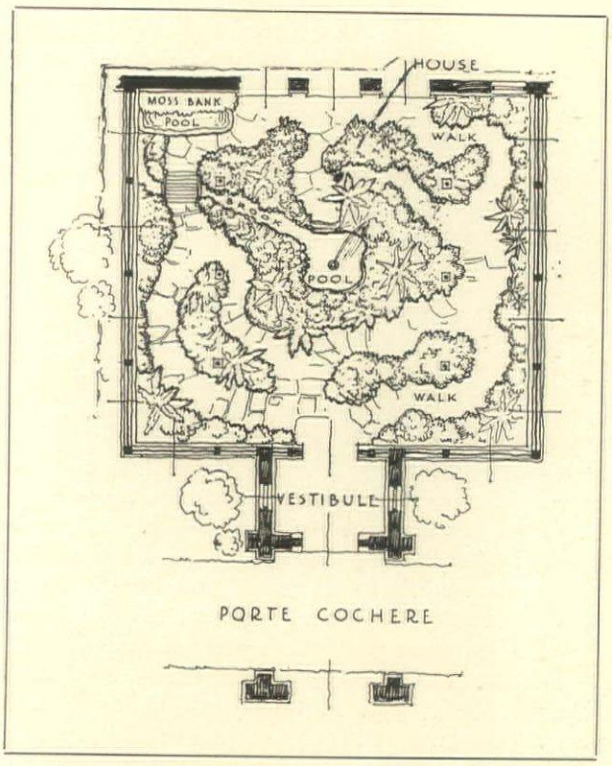


Photo by Van Anda

BOYCE THOMPSON INSTITUTE, YONKERS, N. Y.

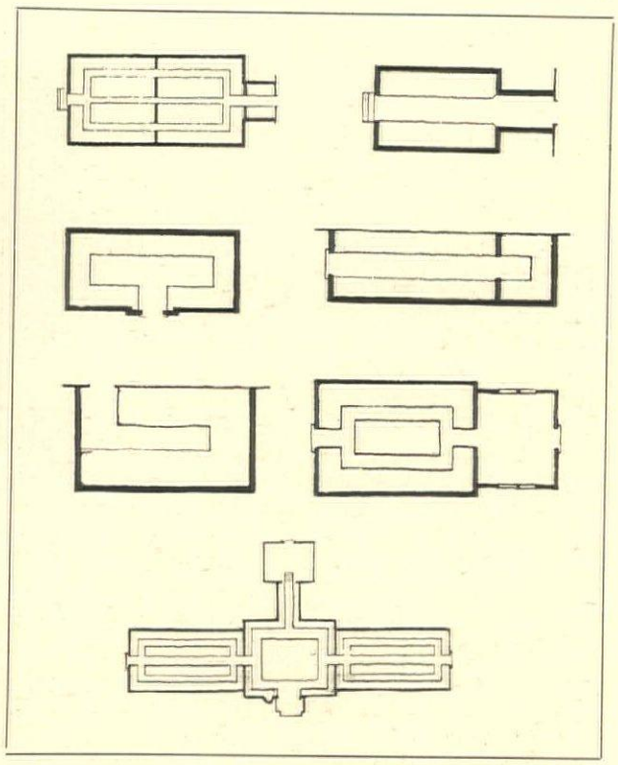
FRANK COLBY, ARCHITECT

A RESEARCH LABORATORY WHEREIN ARE CONDUCTED EXPERIMENTS WITH PLANT LIFE. GREENHOUSES ARE EQUIPPED TO GROW PLANTS UNDER WHITE AND ALSO COLORED ARTIFICIAL LIGHT. NOTE THAT GREENHOUSES ARE TERRACED TO AVOID THE SHADING OF ONE HOUSE BY ANOTHER



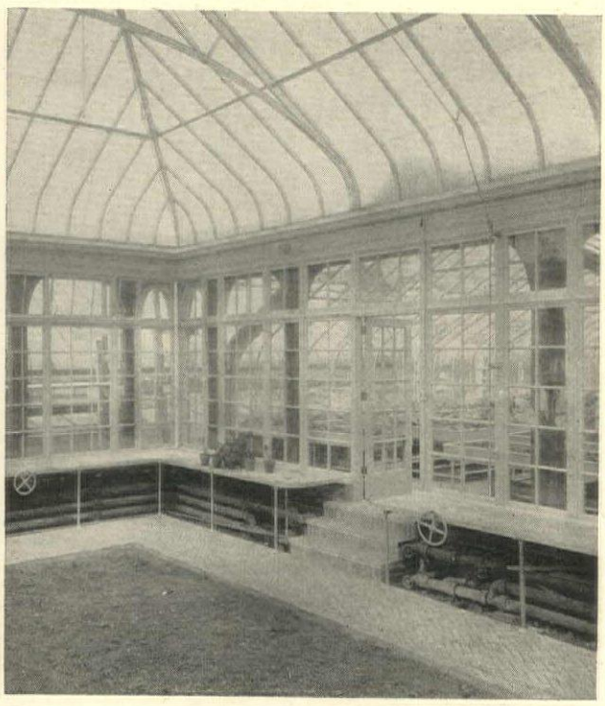
A HAWAIIAN GARDEN ATTACHED TO A HOUSE IN THE SUBURBS OF PHILADELPHIA, PA.

THOS. B. LIPPINCOTT, ARCHITECT



SUGGESTIVE PLANS FOR UNUSUAL GREENHOUSES. WHENEVER POSSIBLE, PLANS SHOULD BE ARRANGED FOR FUTURE EXTENSIONS. PLAN AT BOTTOM INDICATES A PALM HOUSE IN THE CENTER





Photos by Manning Bros.

INTERIOR OF GREENHOUSES ON ESTATE OF JOHN F. DODGE, GROSSE POINTE, MICH.

CHARLES WELLFORD LEAVITT & SON, LANDSCAPE ARCHITECTS

AT LEFT: TYPICAL PLANT BENCHES WITH BINS BELOW. AT RIGHT: HEATING COILS ARE LOCATED UNDER THE PLANT BENCHES



Photo by Van Anda

GARDEN ON THE ESTATE OF EDWARD W. C. ARNOLD, BABYLON, L. I., N. Y.

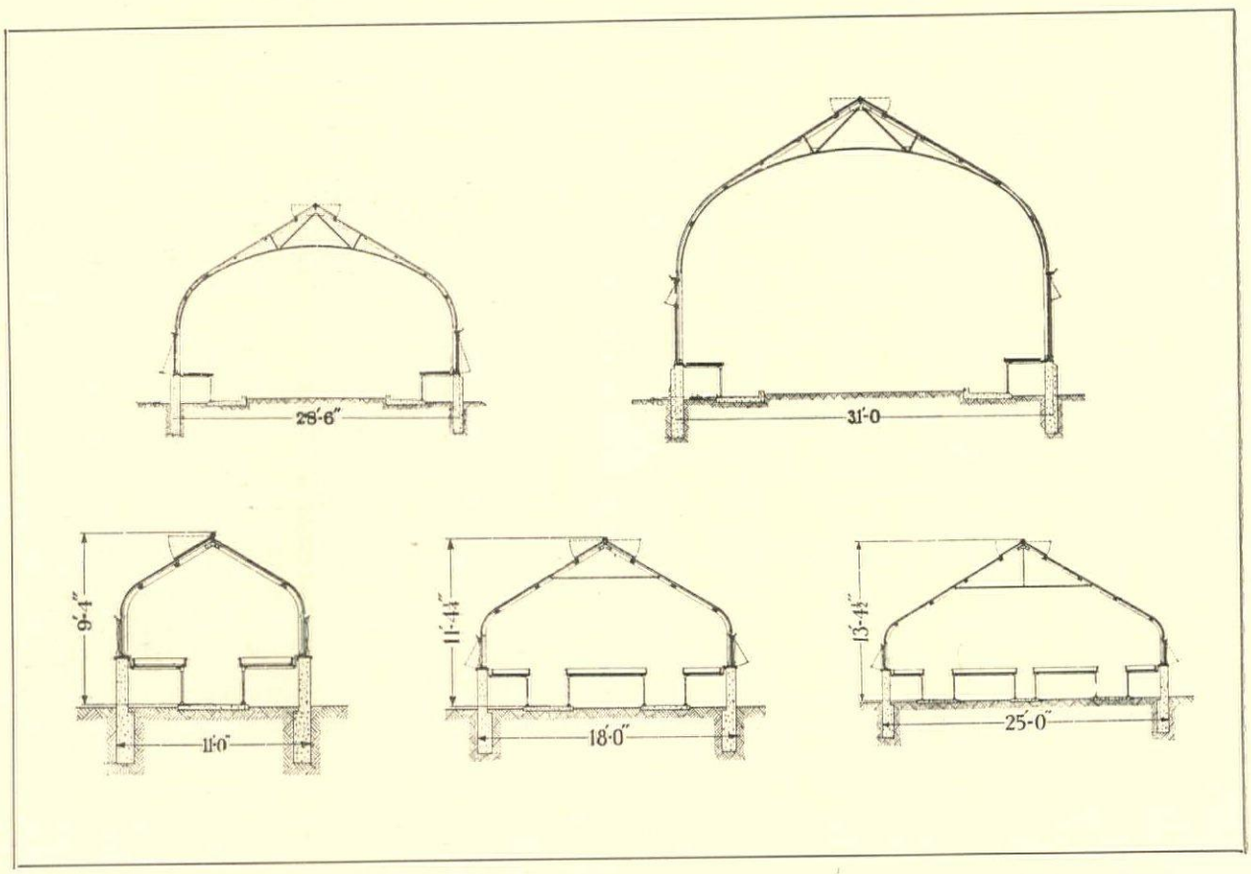
PRENTICE SANGER, ARCHITECT

THE PALM HOUSE IS A DOMINATING ARCHITECTURAL FEATURE

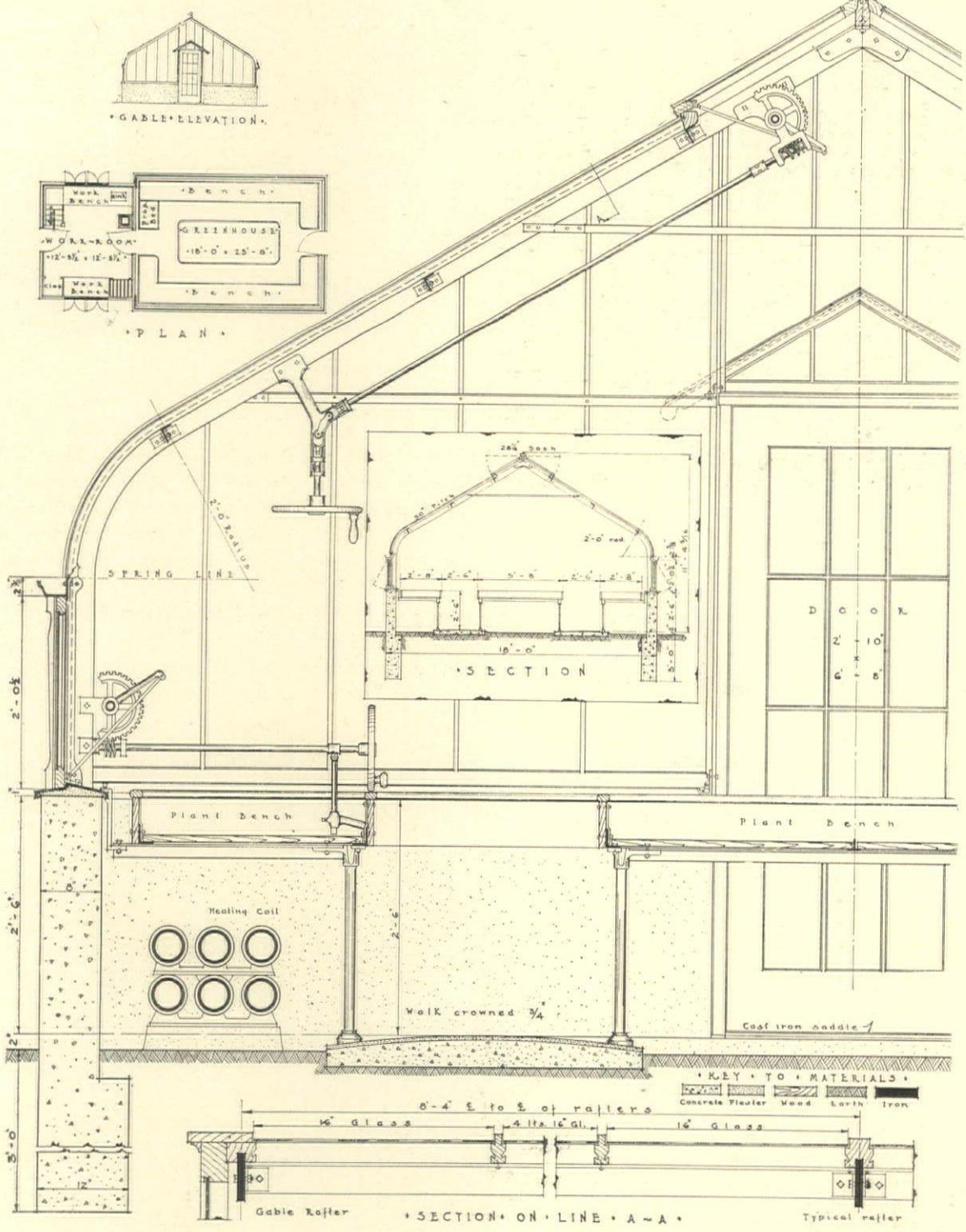
plant. Steam heat has the further disadvantage of throwing off an intense, dry heat. Should the fire in the heater be extinguished, disastrous effects are less apt to result in the case of a hot water system than with steam. The importance of even temperature and especially the avoiding of an extreme drop in temperature, which may prove fatal to the contents of the greenhouse, are instantly recognized. The heating system consists of a hot water boiler such as that used in house heating, expansion tank and pipe coil radiation. Radiation is commonly a series of 3½" cast iron pipes or 2" wrought iron pipes located around the outside walls under the side benches. The system is often so arranged that three compartments can be maintained at different temperatures. These are designed for one compartment of 55 to 60 degrees, the second 50 to 55 degrees, and the third 60 to 65 degrees when the outside temperature is zero. Propagating beds require additional heat and these should not only be provided with additional radiation, but located as near as possible to the heater.

Ventilation is secured by means of roof and side wall sash operated by means of worm and gear adjustors. Hardware for the purpose is made self-locking so that the sash can be maintained in any desired position.

Plumbing equipment is limited to water supply lines for sprinkling purposes. In most instances,



TYPICAL GREENHOUSE AND PALM HOUSE SECTIONS. DIMENSIONS ARE APPROXIMATE SINCE THE STANDARD SIZES OF VARIOUS MANUFACTURERS DIFFER SLIGHTLY



DETAILS OF A TYPICAL GREENHOUSE
OF STANDARD DESIGN

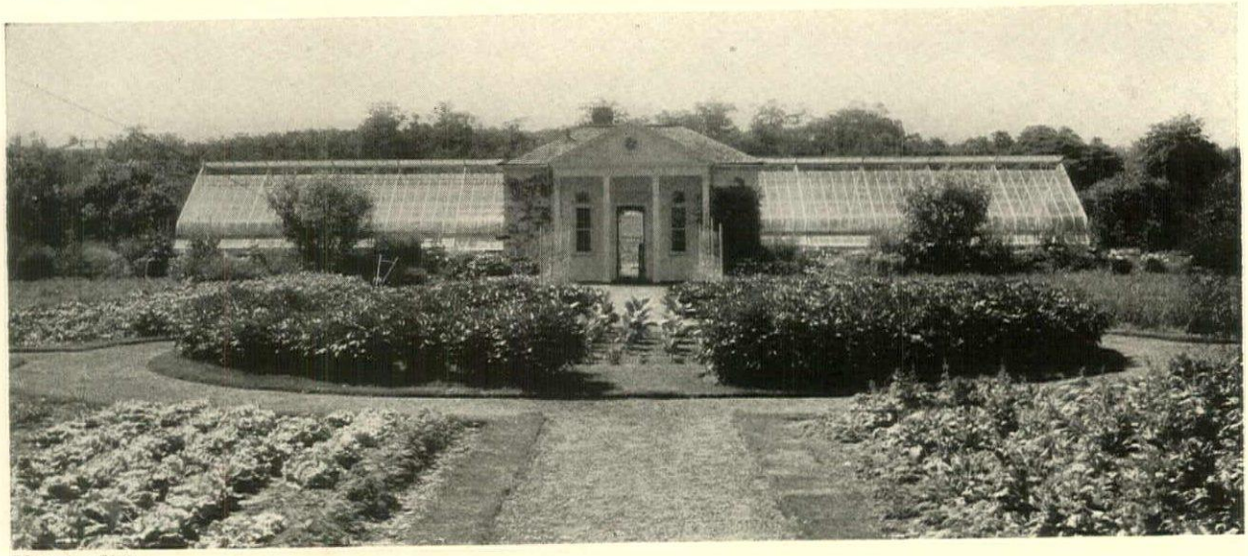


Photo by Gillies

GREENHOUSE ON ESTATE OF GEORGE S. BREWSTER, BROOKVILLE, L. I., N. Y.

ALFRED HOPKINS, ARCHITECT

a line circling the house with hose bibbs at frequent intervals will be adequate. Hose bibbs should be so located that all areas can be reached with a maximum length of twenty-five feet of hose.

Light, heat and ventilation are the basic essentials of successful plant growth. The violation of these provisions can only be done at the expense of utility. The architectural design of greenhouses then presents a problem that is decidedly different from any other ordinarily encountered in practice. Manufacturers specializing in greenhouse construction have designed their units to meet the demands of plant growth, and the opportunity for architectural effort as usually interpreted is to a certain extent limited. Entrances and service houses, however, present no unusual problem and more nearly approach other buildings and details which architects are commonly called upon to solve.

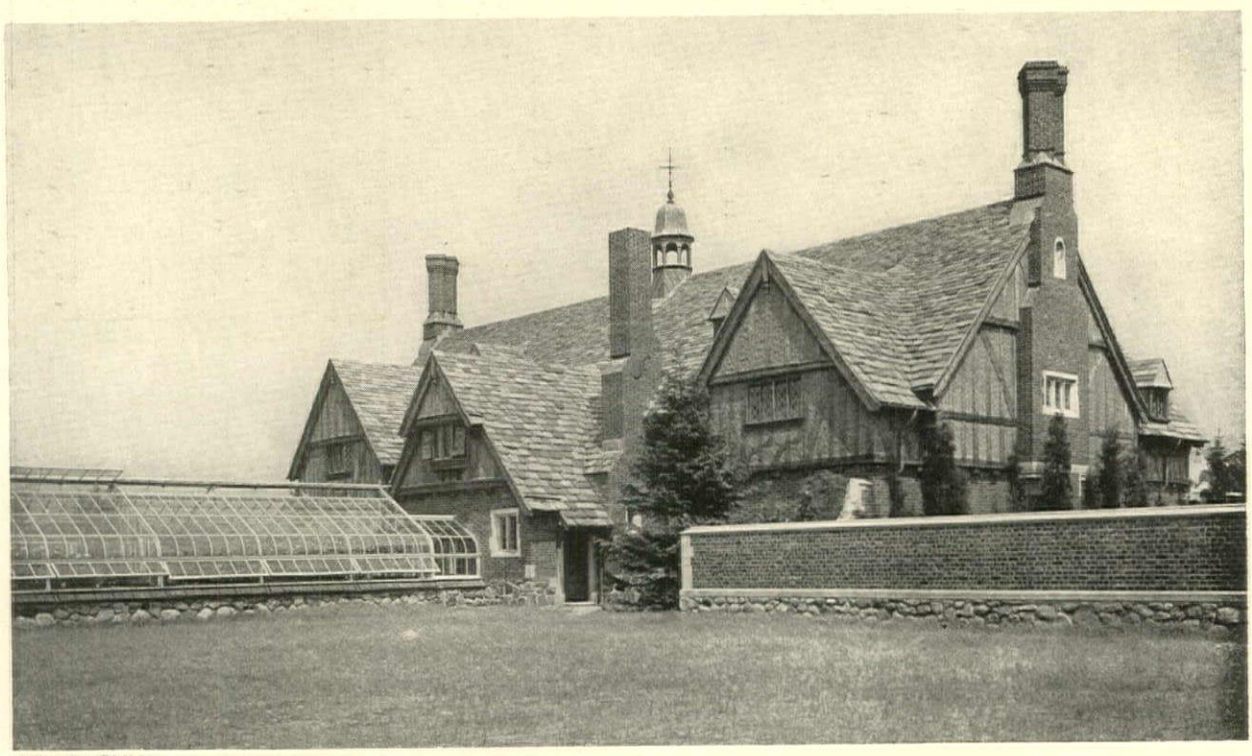


Photo by Gillies

GREENHOUSE ATTACHED TO HOUSE OF ROBERT LAW, PORT CHESTER, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

A GROUP OF BUILDINGS OF MODERATE COST

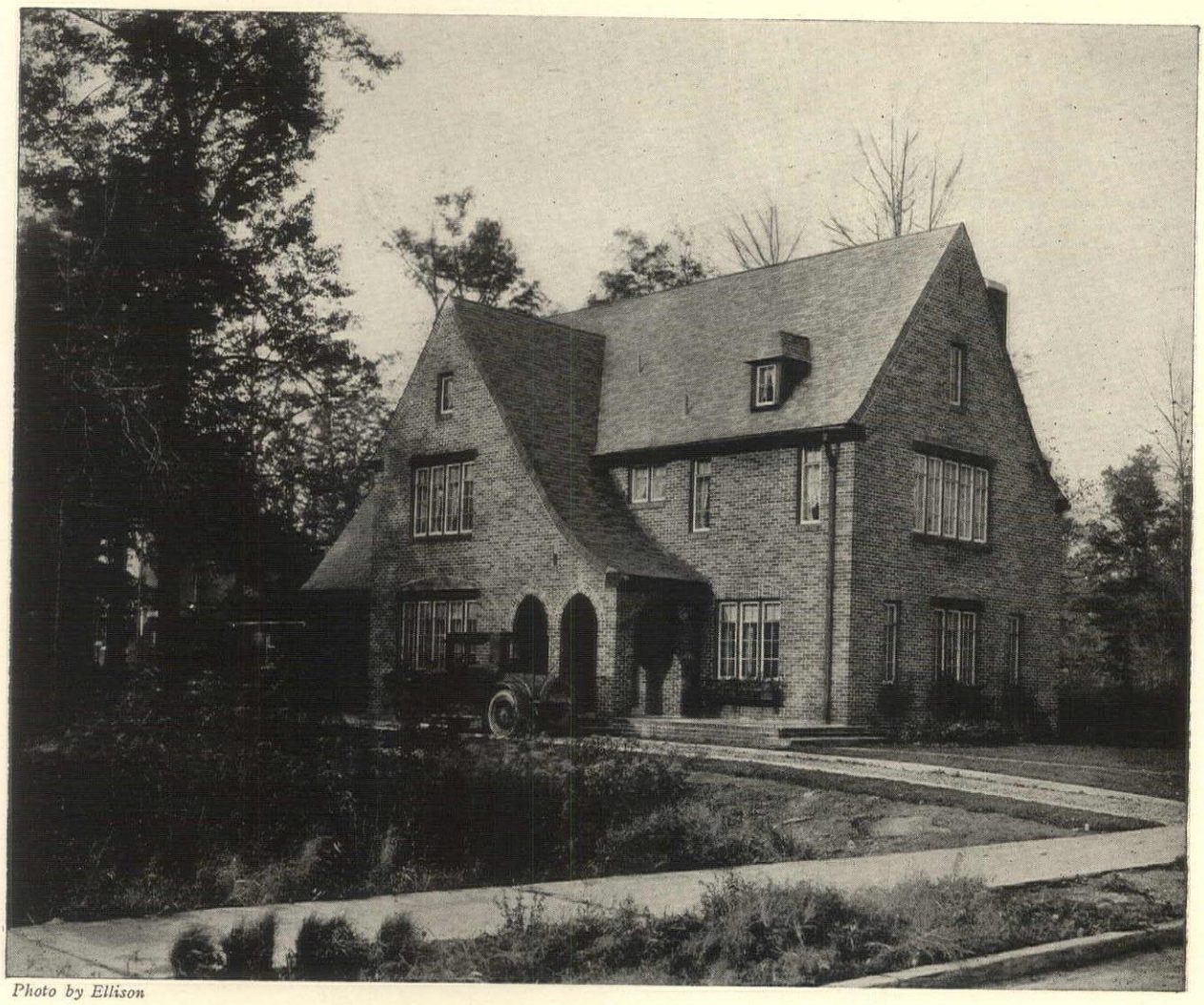
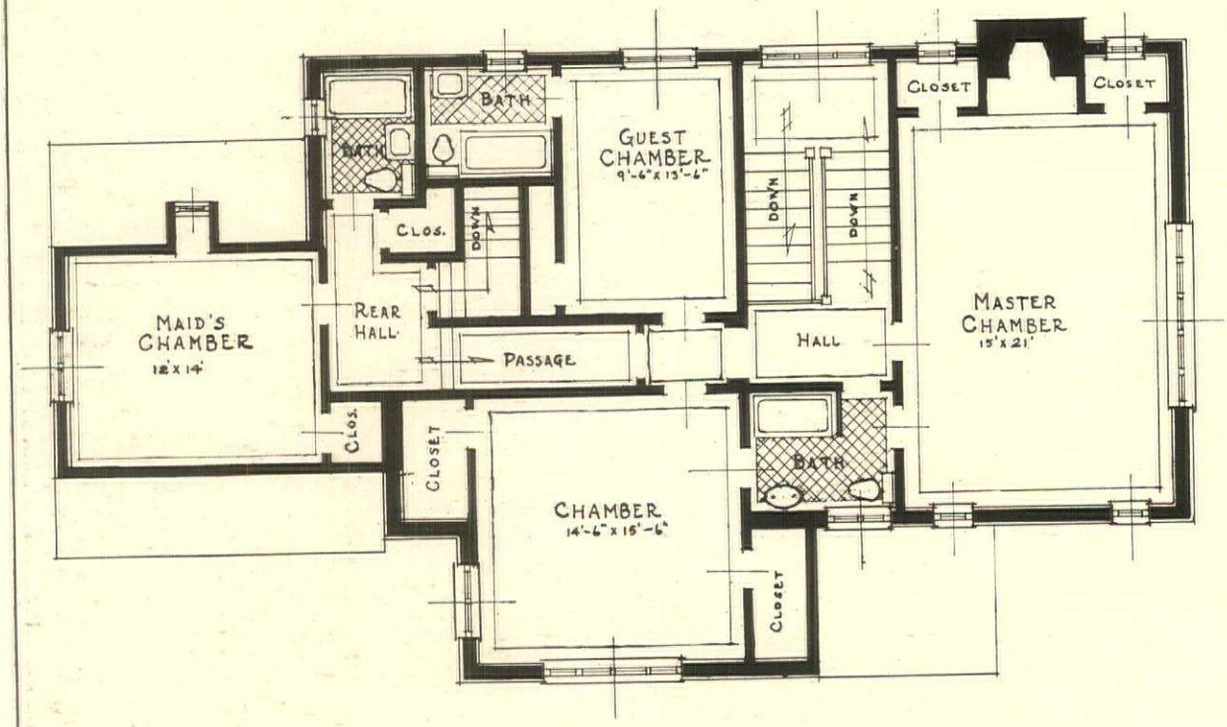


Photo by Ellison

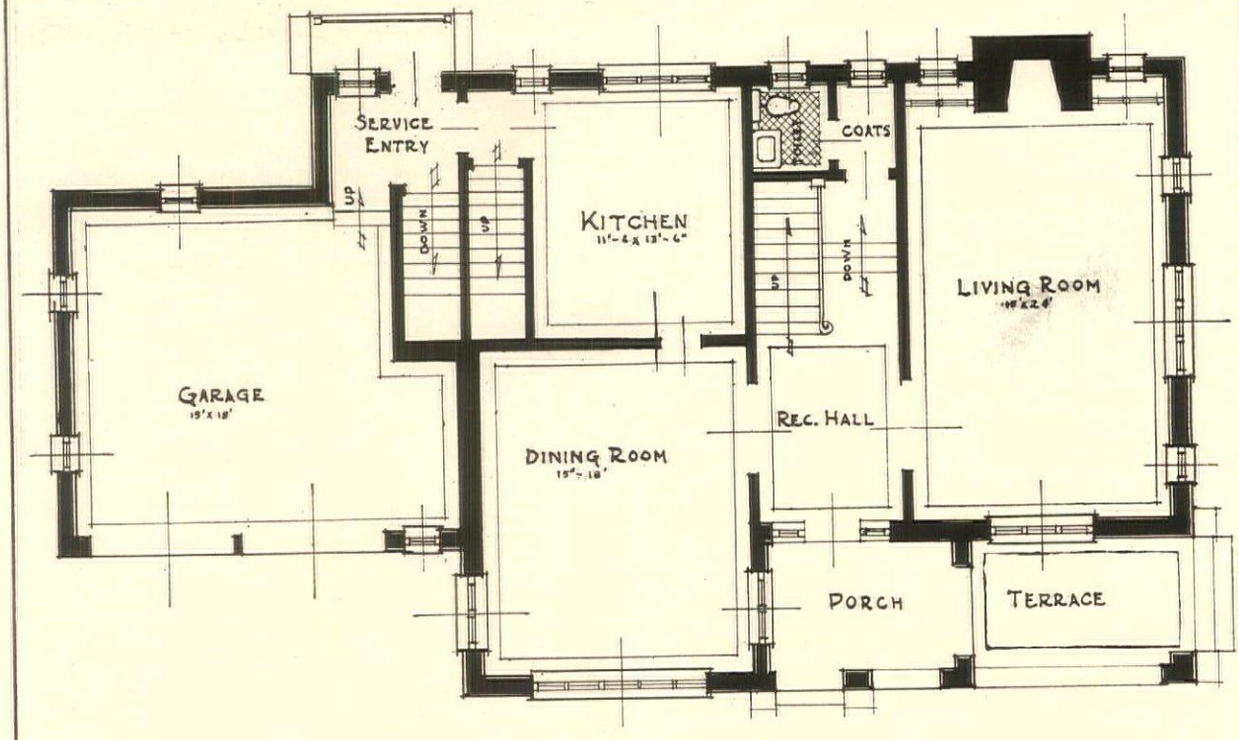
HOUSE OF R. L. VANIMAN, DETROIT, MICH.

WESTON & ELLINGTON, ARCHITECTS

THE OUTSIDE WALLS OF THIS HOUSE ARE BRICK VENEER OVER WOOD FRAME CONSTRUCTION, SURMOUNTED BY A SLATE ROOF. THE CASEMENT WINDOWS THROUGHOUT ARE OF STEEL. INTERIOR WALLS ARE OF PLASTER IN ANTIQUE FINISH. FLOORS ARE OF WOOD, EXCEPT IN THE KITCHEN AND BATHROOMS, WHERE THEY ARE, RESPECTIVELY, OF RUBBER AND TILE. THERE ARE FIFTY-ONE THOUSAND, SEVEN HUNDRED AND FIFTY CUBIC FEET IN THE HOUSE, AND IT WAS BUILT IN 1925 AT A COST OF FIFTY-TWO AND ONE-TENTH CENTS PER CUBIC FOOT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

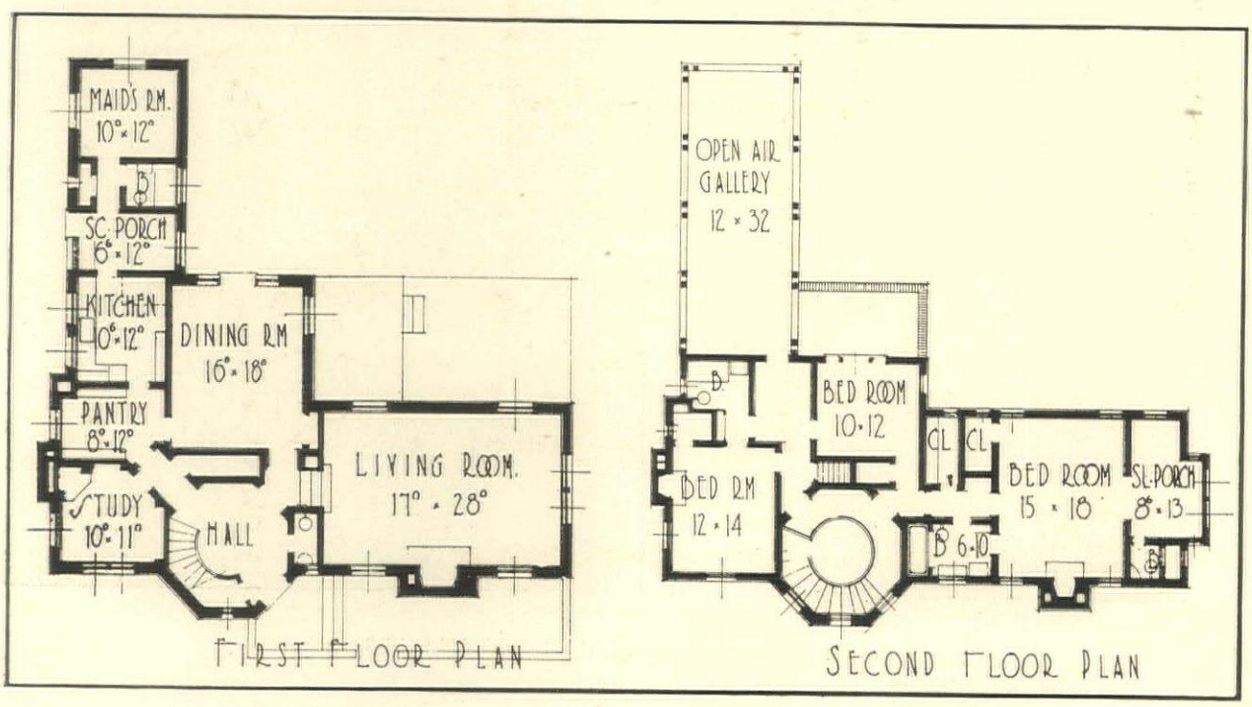
HOUSE OF R. L. VANIMAN, DETROIT, MICH.

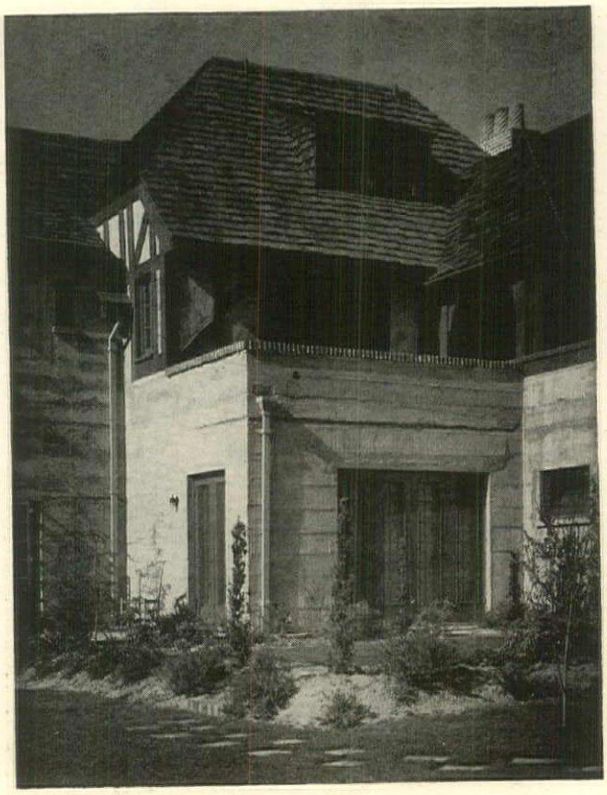
WESTON & ELLINGTON, ARCHITECTS

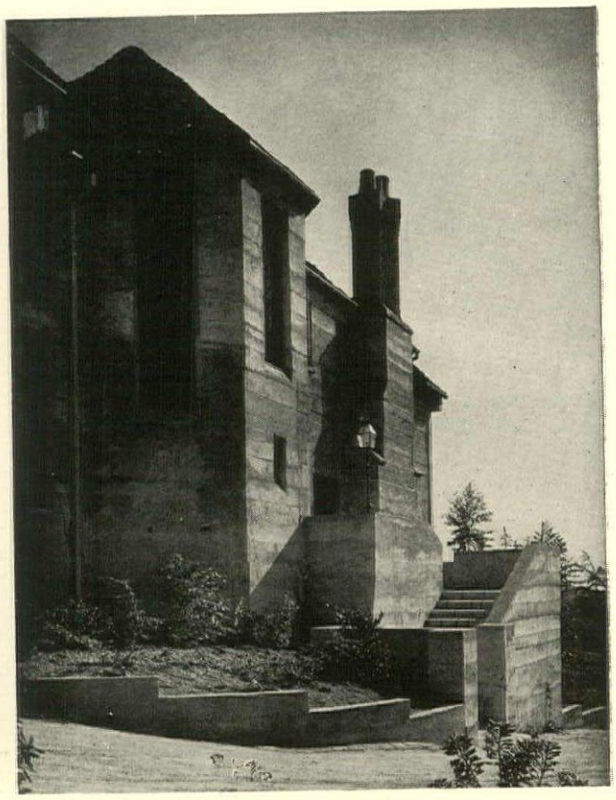


HOUSE OF H. O. WHEELER, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS





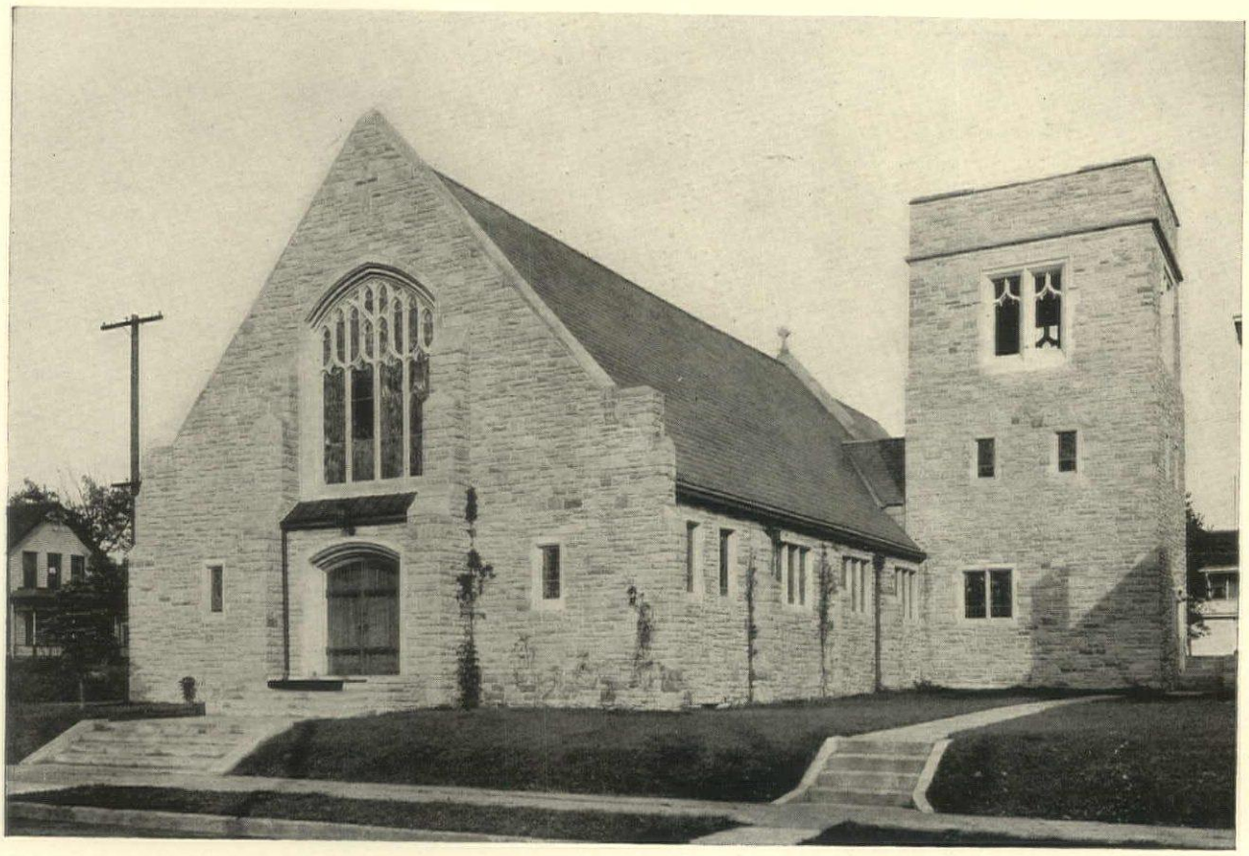






DETAILS, HOUSE OF H. O. WHEELER, LOS ANGELES, CALIF.

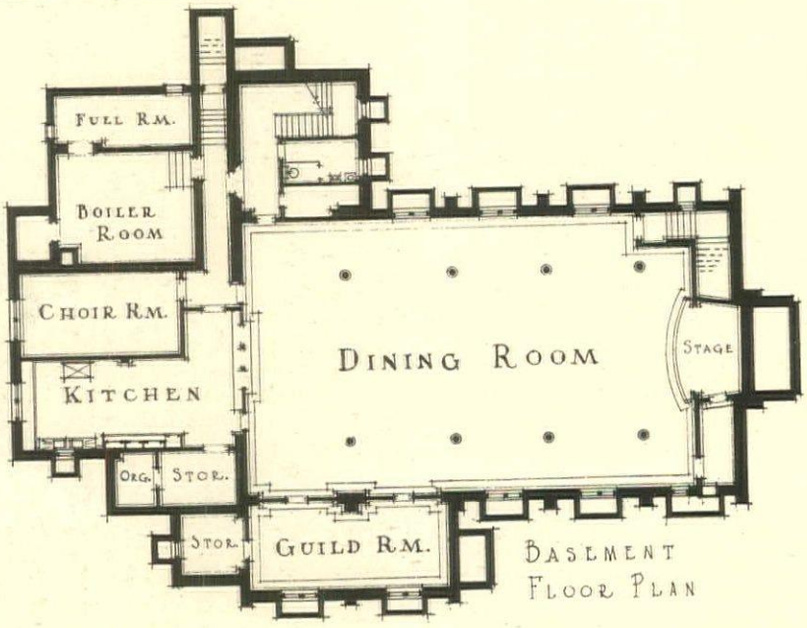
WITMER & WATSON, ARCHITECTS

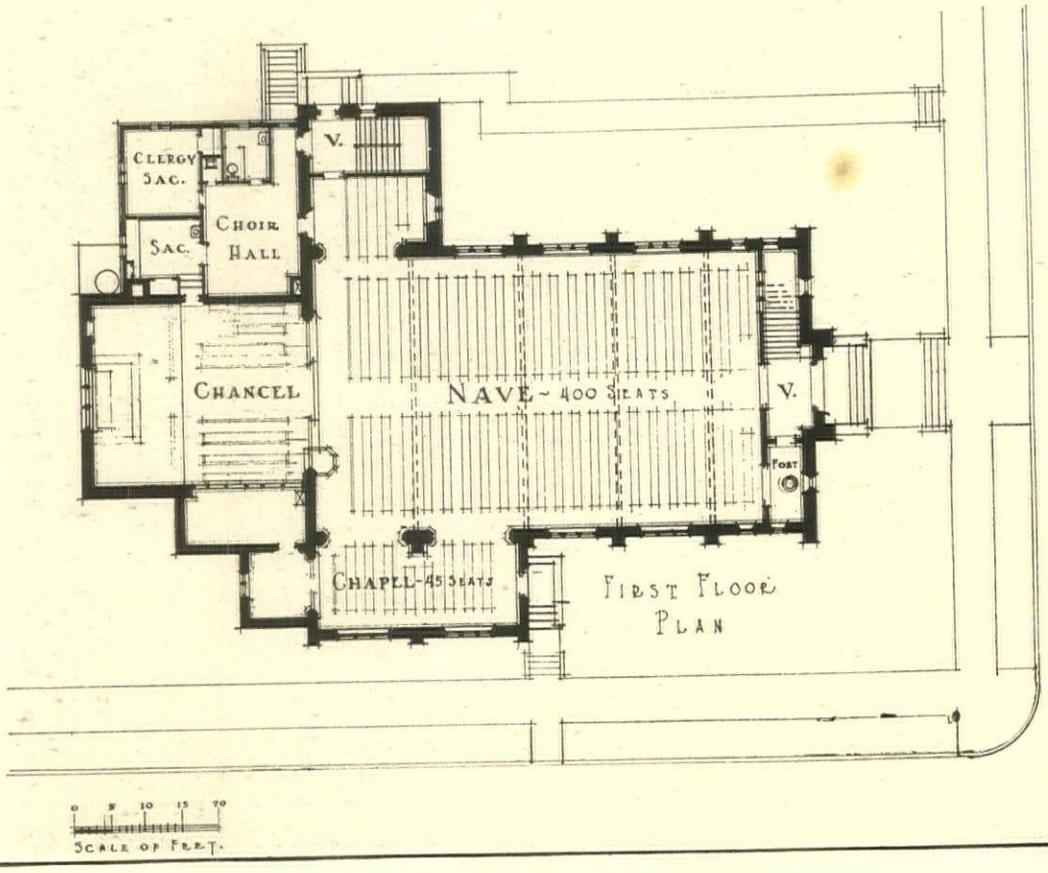




ST. ANDREW'S EPISCOPAL CHURCH, MINNEAPOLIS, MINN.

LANG, RAUGLAND & LEWIS, ARCHITECTS





ST. ANDREW'S EPISCOPAL CHURCH, MINNEAPOLIS, MINN.

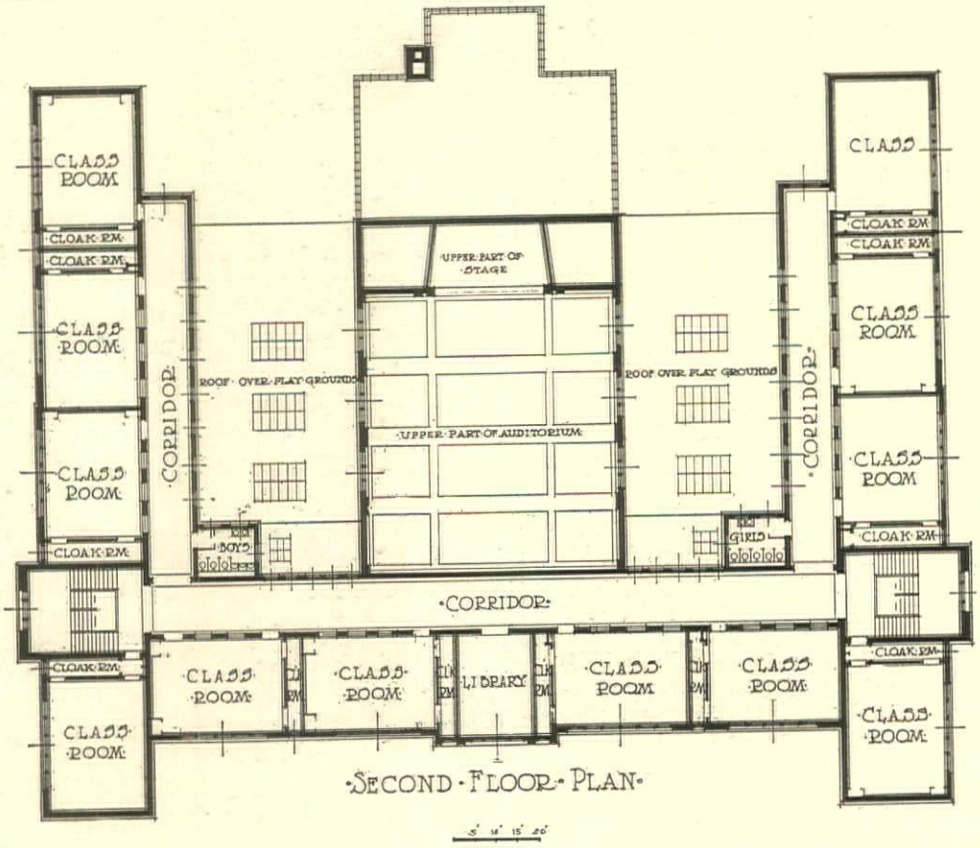
LANG, RAUGLAND & LEWIS, ARCHITECTS



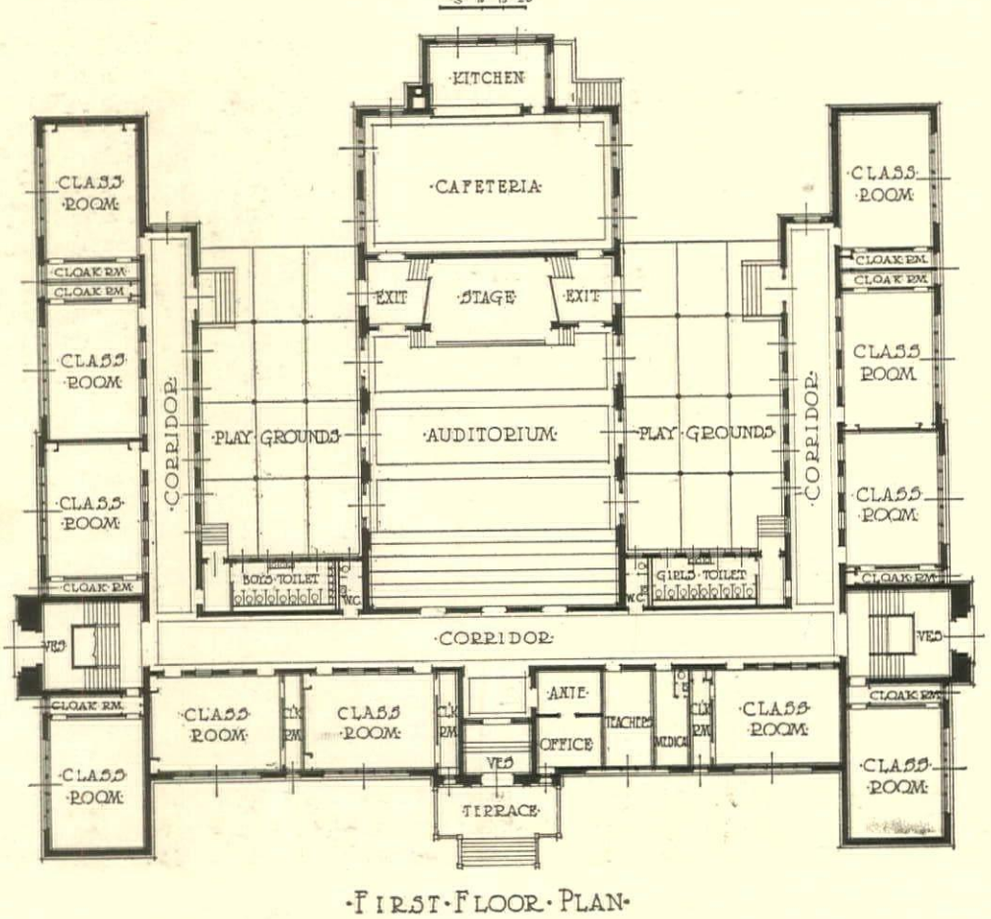


LOUISIANA AVENUE SCHOOL, SHREVEPORT, LA.

EDWARD F. NEILD, ARCHITECT

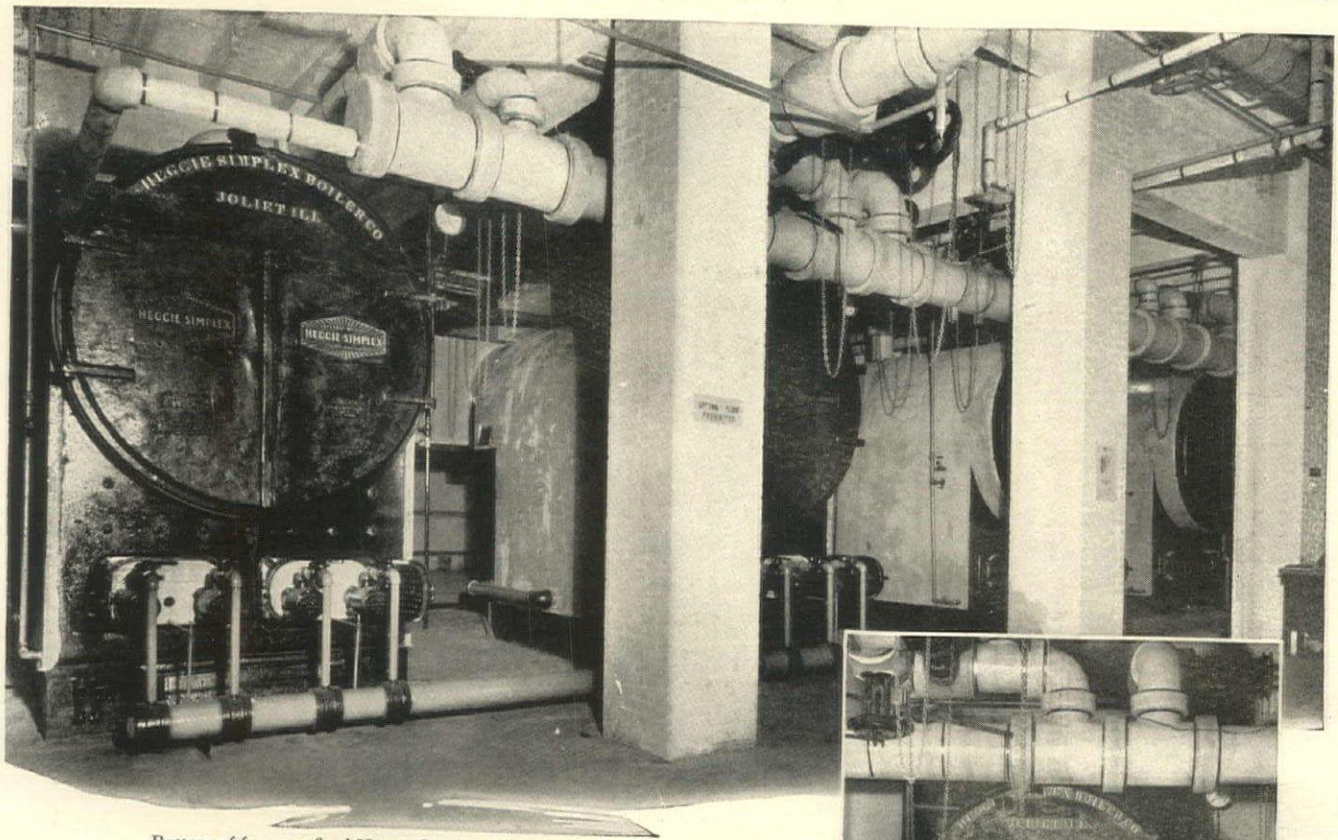


SECOND FLOOR PLAN



FIRST FLOOR PLAN

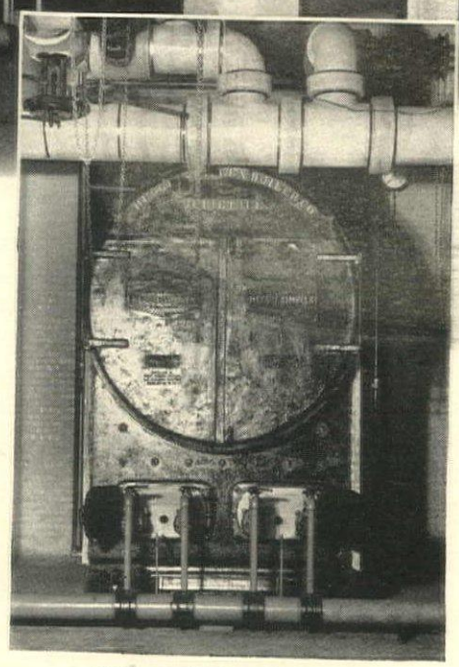
LOUISIANA AVENUE SCHOOL, SHREVEPORT, LA.—EDWARD F. NEILD, ARCHITECT



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NEW COVER FOR JOURNAL OF THE A. I. A.

THE *Journal of The American Institute of Architects* has adopted a new cover designed by the president of the New York Chapter, H. Van Buren Magonigle. It carries the emblem of the Institute and is printed on a colored background. The magazine itself has been somewhat enlarged, with more text and illustrations. Meetings of the various committees of the Institute are fully reported in its pages and, in general, the whole magazine is made more interesting and instructive. It is of especial interest to note that at the sixty-first convention, to be held in St. Louis, May 16, 17 and 18, the directors intend to move to advance the public status of architecture. Another subject to be discussed at the approaching convention is entitled "Character as expressed in Materials."

STAFFS OF ARCHITECTS' OFFICES VISIT CRAFTSMEN SHOPS

THE Committee on Education of the New York Chapter of The American Institute of Architects will continue this year its campaign for the development of closer contact between the staffs of architects' offices and the shops of craftsmen and building material manufacturers. The method inaugurated last year of arranging visits, approximately one each month, to various shops and studios will again be followed. The first expedition, held in January, 1928, visited the shop of C. Owen Bonawit, designer and manufacturer of stained glass. These visits are not only interesting, but afford an opportunity for draftsmen and others to obtain a better conception and more intimate knowledge of the work of the craftsmen who will ultimately use the drawings prepared by the architects' staff.

GUY LOWELL MEMORIAL COMPETITION IN ARCHITECTURE

A SCHOLARSHIP is offered in memory of Guy Lowell, 1870-1927, an architect who believed in the importance of foreign study and travel, and who was a generous and sympathetic friend of all students. The value of this scholarship is represented by an annual award of one thousand dollars ($1,000) to assist draftsmen, and students in schools of architecture, whose previous preparation has been in offices, to benefit by six months' travel and study in foreign countries as may be determined by the committee in charge.

The competition is open on equal terms to draftsmen over 21 years of age and under 29 as indicated above, who are citizens of the United States, who have had at least three years of office experience, and who have not been the beneficiary of any other traveling scholarship.

All questions and applications should be addressed to H. P. Richmond, 12 West Street, Boston, Mass., and should be received on or before March 19. The competition will be held the last Saturday and Sunday in April. Applicants must be sponsored by letters from the architects in whose offices they have worked, and each application must be endorsed by someone intimately acquainted with the applicant who is not a member of his family and other than the architects herein mentioned.

1928 ANNOUNCEMENT OF THE ROTCH TRAVELLING SCHOLARSHIP COMPETITION

PRELIMINARY examinations for the Rotch Travelling Scholarship will be held this year on Monday and Tuesday, April 2 and 3. Candidates must be citizens of the United States and under thirty years of age on May 1 of the year when they present themselves, and have had experience in professional work during two years in Massachusetts in the employ of a practicing architect resident in Massachusetts, or with one year in an office and three years in a Massachusetts architectural school approved by the Scholarship Committee.

The Boston Society of Architects has yearly offered a prize of $100.00 which has been awarded to the candidate placed second on the recommendation of the Committee.

The candidate chosen under the conditions of the competition will be awarded the Scholarship for a term to be determined by the Committee, but not more than two years. The scholar will receive $2,000 for one year term, or $3,000 for two.

For further information, apply to C. H. Blackall, Secretary, 31 West Street, Boston, Mass.

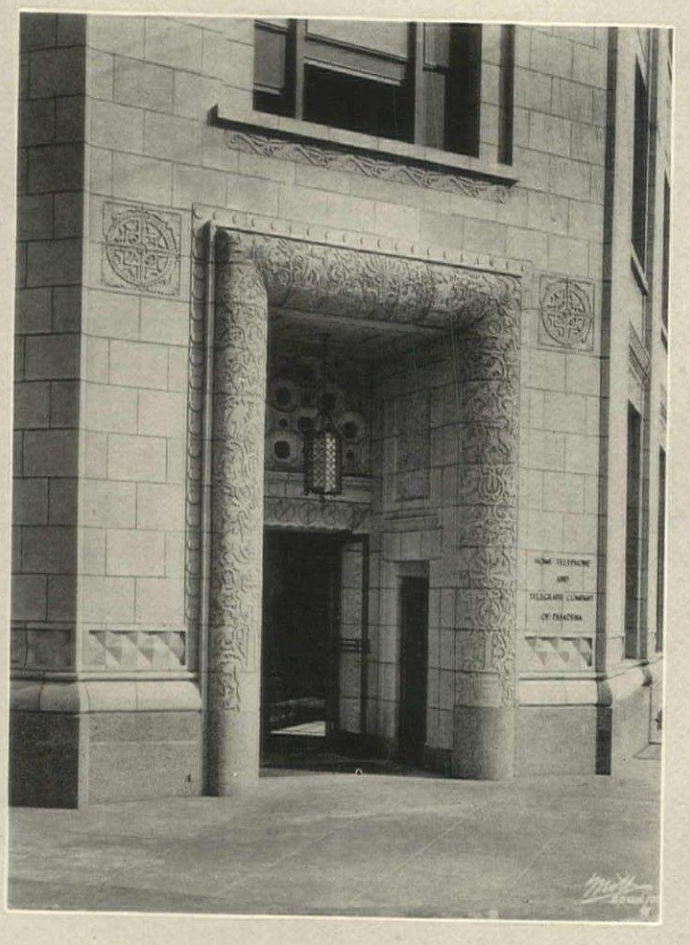
EXHIBITION OF LANDSCAPE ARCHITECTURE

THE fifth annual exhibition of the New York Chapter of the American Society of Landscape Architects will open at the Arden Galleries March 20, and will remain on public view during the following six weeks. The exhibition is interesting to architects in that the need for close co-operation between the two arts is evident by analyzing many of the photographs exhibited. Some of the work to be shown at the Arden Galleries is illustrated on other pages of this issue.

MODERN FRENCH DECORATIVE ART

THE exposition of Modern French Decorative Art, now on public view at Lord & Taylor's, New York, and which is reviewed and illustrated on other pages of this issue, is to remain open until the night of March 17th. The exhibits, representing the work of the master designers of France, prove without doubt that the new period in decorative art as applied to the home has arrived. Architects are invited and urged to attend.

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SERVICE STATION COMPETITION AWARDS

ON pages 331, 332 and 333 of this issue are illustrated the designs awarded first, second, and third prize in the Union Oil Company of California competition for a service station. The following awards were made: first prize—Lyle Reynolds Wheeler; second prize—Harbin F. Hunter; and third prize—Harry Sims Bent.

The purpose of the competition was to develop various types of service stations of better architectural design and that would suggest the more careful consideration of these stations in connection with adjoining buildings or other site conditions.

David C. Allison, F.A.I.A., of Los Angeles, acted as professional advisor. The program of the competition was prepared by Ralph J. Reed, chief engineer of the Union Oil Company of California in co-operation with Mr. Allison. The competition was open to architects and draftsmen from that area in the United States and Canada lying west of the Rocky Mountains. The jury of award consisted of Reginald D. Johnson, F.A.I.A., past president Southern California Chapter, A.I.A.; Stiles O. Clements, A.I.A., and L. P. St. Clair, vice president, Union Oil Company of California.

FIFTH AVENUE GROUP PLANS GARDEN LAYOUT FOR BRYANT PARK, NEW YORK

BRYANT PARK, the windswept mound behind the Public Library, for years a barren haven of the wanderer, is to become one of the city's most artistic parks "a floral cameo—a garden spot in the heart of busiest Manhattan," if the plan and application of The Fifth Avenue Association, New York, submitted recently to the Board of Estimate and Apportionment, meets with the approval of that body. The Fifth Avenue Association has been working on the new program for several months. $100,000 is the sum asked to carry out their proposed idea. The plan has the endorsement of Park Commissioner Walter R. Herrick, who approved the application and the final drawings and figures at a recent luncheon of the Parks and Plazas Committee of the Association. At the same meeting, Jules Burgevin, city landscape architect, added his approval of the drawings and schedule of costs.

The plan for the renovation of the park has been drawn by Joseph Freedlander, F.A.I.A., who was the designer of the Fifth Avenue traffic towers. In the preparation of estimates, and in suggesting flowers and shrubs for the floral designs, Max Schling, landscape architect and florist, and Chairman of the Parks and Plazas Committee of the Association, assisted Mr. Freedlander.

The charm of the garden layout will be brought about chiefly by the unpretentiousness of the design. It will not rely upon architectural embellishments, or expensive materials, but upon the proper arrangement of paths, flower-beds, and grass plots. One of the features of the design will be a garden figure as the center of the composition. In designing such a park, in a congested location, a very particular kind of treatment was necessary. One of the most important things necessary to keep in mind throughout is a plan to cope with the great crowds in this section, whose attitude toward the park will greatly affect its life. Thus, it was decided that the best method would be to keep everything within view from the sidewalks, to satisfy as far as possible from without, those who would be only curious about the park, and to leave the park itself for those who have the time and inclination to examine it, and use it. Architectural embellishments of all kinds have been avoided—balustrades, colonnades, and other architectural features which might induce too much investigation. There will be no high fences to excite the curious. From any point in the square surrounding the park, the entire layout will be visible.

CINCINNATI CHAPTER A.I.A. ELECTS OFFICERS

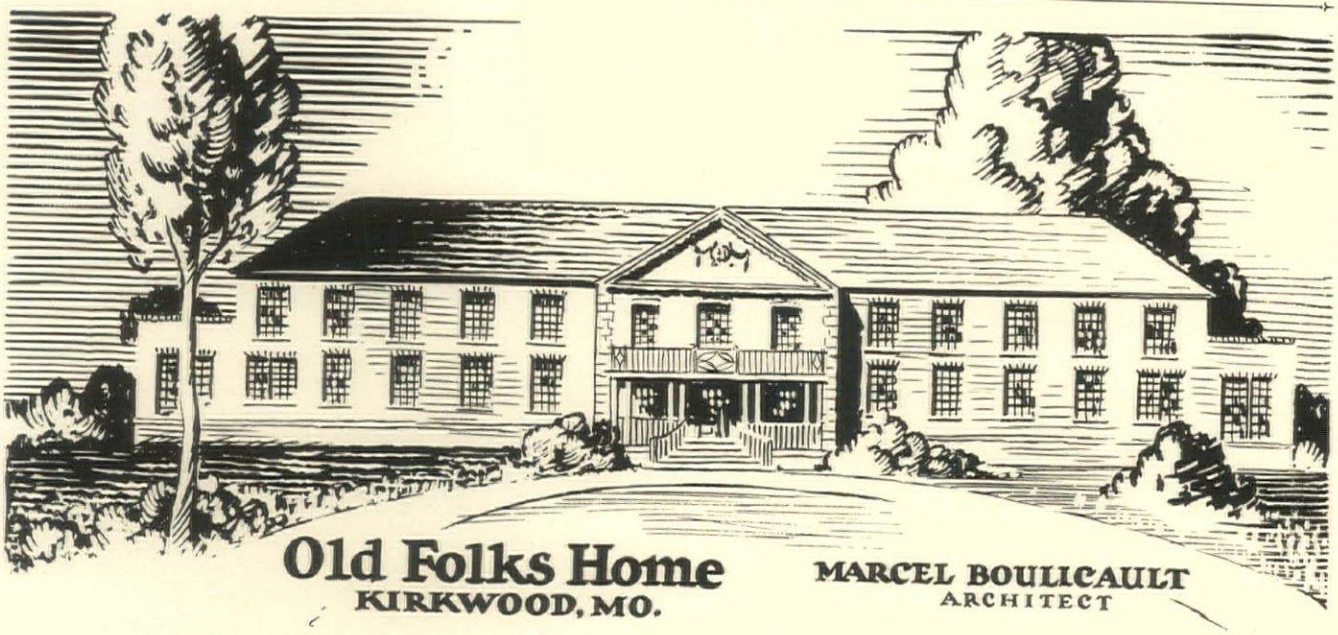
THE annual election of officers of the Cincinnati Chapter of The American Institute of Architects resulted as follows: president, Charles F. Cellarius; vice president, H. Eldridge Hannaford; secretary, A. C. Denison; treasurer, John Postler; and directors, Charles R. Strong, Frederick W. Garber, and Gustave W. Drach.

CONSULTING ENGINEERS OF CHICAGO ELECT OFFICERS

AT the meeting of the Chicago Association of Consulting Engineers held on January 16, 1928, the annual election of officers was held and the present officers, Irving E. Brooke, president; Ernest V. Lippe, vice president, and Rollo E. Gilmore, secretary-treasurer, were re-elected for the ensuing year. The membership consists of consulting engineers engaged in mechanical, electrical and sanitary engineering, who are in no way connected with the sale of equipment or apparatus. The Association is now starting its eighth year.

TOWER BUILDINGS OF TERRA COTTA

THE first issue in 1928 of the terra cotta architectural monographs issued by the Atlantic Terra Cotta Company is now off the press, and is number 4 of volume IX. It is entitled "Tower Buildings of Terra Cotta." The current issue of these monographs continues to conform to the high standard set by previous numbers. Various tower buildings are shown and briefly described. These include the Dade County Court House and Miami City Hall, the French Building, the Delmonico Building, Tower Building, Cleveland, Ohio, and the Asheville City Hall at Asheville, N. C. Other skyscrapers located in New York City are also shown. Tower Buildings of Terra Cotta, Atlantic Terra Cotta Company, January 1928, Vol. IX, No. 4, 20 pp. Illustrated. Size 8½ x 11 ins.



Old Folks Home
KIRKWOOD, MO.

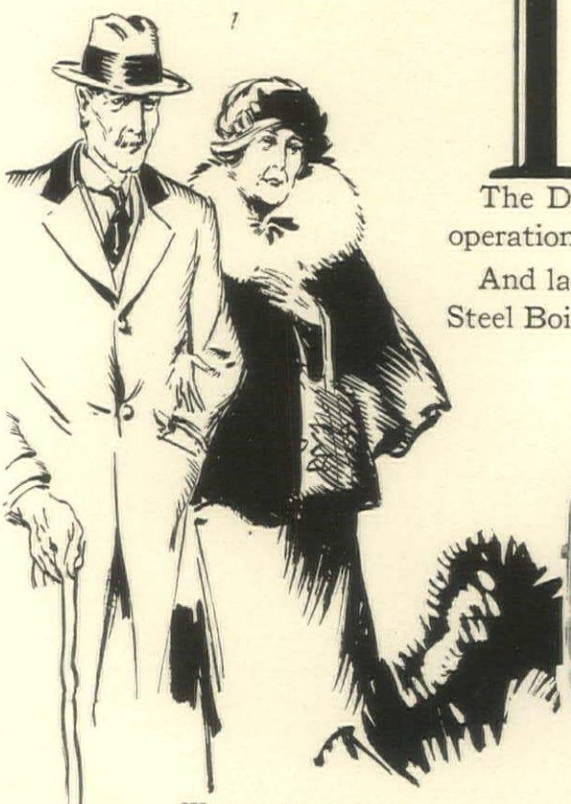
MARCEL BOULICAULT
ARCHITECT

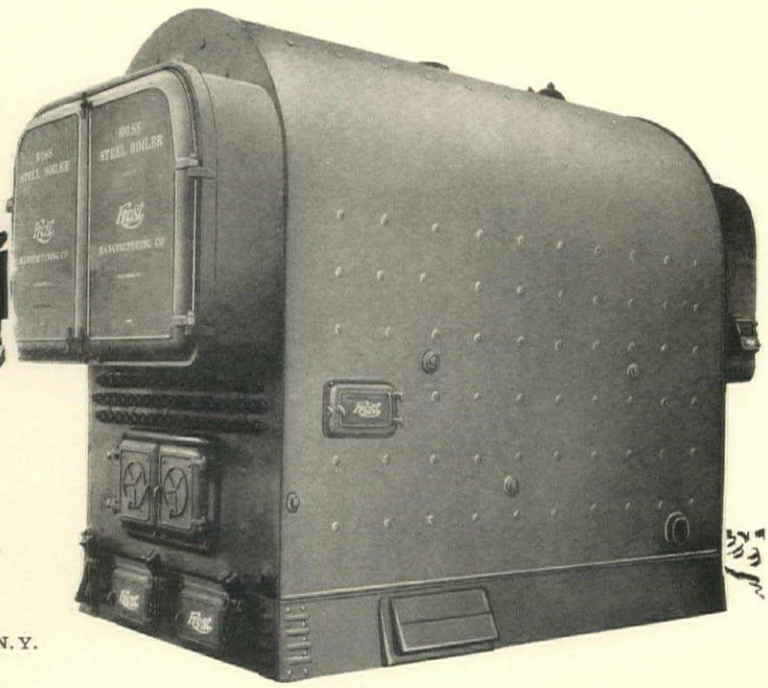
THOSE who reside in the Old Folks Home at Kirkwood, Missouri, have solid contentment in the knowledge that comfort and warmth is assured them by the installation of a Ross Steel Heating Boiler.

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A COMMUNICATION

COMMENTING on an editorial which appeared in the January 20 issue of THE AMERICAN ARCHITECT, on the designing of rooms, with due consideration given to the placing of musical instruments, a manufacturer of pianos writes, in part, as follows:

"A thing of importance has to do with proper consideration on the part of architects of small dwellings for sufficient wall space or space of any kind for a piano. In all of the modest home buildings in this city in the past few years French doors, archways, windows and the like have completely eliminated a satisfactory place to put a piano.

"A local lumber man last Fall completed a new home here which he sold to our Mayor, and all through the process of building it was advertised as a model home; the class in art and design from the Stout Institute, our local Teachers' College, planned the draperies, curtains and the placing of the furniture, and after the lumberman had arranged with me for a piano for the opening and the week when the public expected to view the completed model home, the teachers of the class in color and design came to me with the apology that there was no place in the home where one could possibly use a piano—no floor space available on account of windows, staircase, French doors, and radiators, so the piano was not furnished.

"It does seem to me that in planning the average home or any house, 'Where will you place the piano?' should be an important detail and have some consideration from architects, for the client often does not think of it."

P. E. GREGG.

Menomonie, Wis.

A. W. BROWN TRAVELLING SCHOLARSHIP COMPETITION

ANNOUNCEMENT is made of a competition for the selection of a beneficiary for the A. W. Brown Travelling Scholarship, this competition to be held under the direction of a committee of The American Institute of Architects. Programs will be mailed to approved applicants about March 19th, 1928, drawings to be delivered on May 7th, 1928.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown, who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is two thousand dollars, to be used toward defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Travelling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of two hundred and fifty dollars will be made to the person whose design is placed second in the competition.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means of a competition to be held under the direction of a committee of The American Institute of Architects: the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux Arts Institute of Design, but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition.

It is further stipulated by the donors that the competition shall be open to any architect or architectural draftsman who is a citizen and resident of the United States, who has never been the beneficiary of any other European scholarship, who has passed his twenty-second but has not passed his thirty-second birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write at once for application blanks to the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York City.

J. MONROE HEWLETT
CHARLES BUTLER
WM. DEWEY FOSTER, *Secretary*
} Committee.

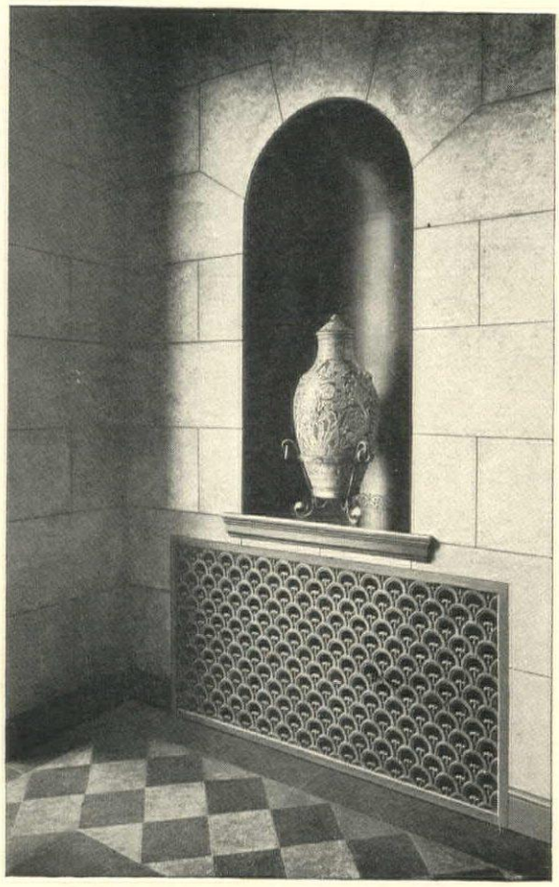
PLAN PROPOSED FOR SAVING LEANING TOWER OF PISA

A RECENT United Press despatch from Paris states that Dr. Edouard Imbeaux, ex-professor at the government engineering school and corresponding member of the Academy of Sciences, has a plan to keep the famous "Leaning Tower of Pisa" from toppling over. Dr. Imbeaux goes on the assumption that the sagging is caused by the flow of subterranean streams. He proposes to freeze a broad band all around the bottom of the tower to a depth of twenty or thirty feet and then inject liquid cement between that band and the walls of the tower.

Completed in the year 1350, the tower, which is 180 feet high, is now almost five feet out of plumb, the southern side sinking on an average one millimetre a year. Unless something is done to stop it there will inevitably come a day when the equilibrium of the tower will be disturbed to such an extent that it can no longer remain erect.

Dr. Imbeaux believes the problem can be solved by the employment of powerful drills with compressed air.

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JANUARY CONSTRUCTION CONTRACTS SHOW GENERAL INCREASE

TOTAL construction contracts awarded during January in the 37 States east of the Rocky Mountains amounted to $427,168,700, according to F. W. Dodge Corporation. These states include about 91 per cent of the total construction volume of the country. This was next to the largest January total on record, and represented an increase of 11 per cent over January of last year. Compared with December, the past month showed a decline of 11 per cent.

Three districts made new high totals for the month of January, the new records being reached by New England, the Central West, and Texas. Three other districts, New York State and Northern New Jersey, the Southeastern States, and the Middle Atlantic States, reached totals which were next to the highest ever recorded for January.

The more important items in last month's building and engineering record were: $193,189,200, or 45 per cent of all construction, for residential buildings; $72,038,700, or 17 per cent, for public works and utilities; $68,851,400, or 16 per cent, for commercial buildings; $37,970,300, or 9 per cent, for industrial buildings; $23,369,400, or 5 per cent, for educational buildings; $11,182,400, or 3 per cent, for hospitals and institutions; $9,189,700, or 2 per cent, for social and recreational projects; $5,612,300, or 1 per cent, for public buildings; and $5,532,900, or 1 per cent, for religious and memorial buildings.

Contemplated construction projects were reported for these 37 states to the amount of $904,674,900 during January. This was a 20 per cent increase over the amount reported for January of last year, though it represented a decrease of 9 per cent from the December figure.

UNITED STATES CIVIL SERVICE EXAMINATIONS FOR ARCHITECTS

THE United States Civil Service Commission announces the following open competitive examinations:

ARCHITECT, ... $3,800
ASSOCIATE ARCHITECT, $3,000
ASSISTANT ARCHITECT, $2,400

Applications for positions of architects must be on file wih the Civil Service Commission at Washington, D. C., not later than March 27.

The examinations are to fill vacancies in the office of the Supervising Architect, Treasury Department, Washington, D. C., in connection with the construction of public buildings in Washington and elsewhere, and vacancies occurring in the Federal classified service throughout the United States.

The entrance salaries in Washington, D. C., are indicated above. A probationary period of six months is required; advancement after that depends upon individual efficiency, increased usefulness, and the occurrence of vacancies in higher positions. For appointment to the Field Service the salaries will be approximately the same.

Competitors will be rated on their education, training, and experience; and specimens of drawings from tests to be furnished by the Commission.

Full information may be obtained from the United States Civil Service Commission at Washington, D. C., or the secretary of the United States Civil Service Board of Examiners at the post office or custom house in any city.

STANDARDIZATION OF REFRIGERATORS TO BE CONSIDERED

A GENERAL conference of manufacturers, dealers and consumers to consider the standardization of refrigerators will be held in New York in March under the auspices of the American Engineering Standards Committee. A preliminary meeting was recently held to consider requests for standardization received by the Committee from the American Home Economics Association and The American Institute of Architects. It was the view of both these bodies that specifications and standards which would tend to bring about improvements in food-keeping performance and ice economy of household refrigerators should be developed on a national scale under the auspices of the American Engineering Standards Committee, with the possible establishment of carefully defined grades so that the buyer of a refrigerator could be assured of certain performance at the price range he was able to pay.

As part of its effort to consider the point of view of all groups before undertaking the work, the American Engineering Standards Committee invites comment and suggestions on this project from all those interested in domestic refrigeration. The committee may be addressed at 29 West Thirty-ninth Street, New York.

PROPOSED REVISION OF U. S. GOVERNMENT SPECIFICATIONS FOR CAST IRON SOIL PIPE

THE Federal Specifications Board has under consideration the revision of the U. S. Government Master Specification for Cast Iron Soil Pipe and Fittings. The Board would be glad to receive comments and suggestions as to the proposed changes. To receive attention, comments and criticisms must be forwarded to the technical committee considering this subject before March 10, 1928. Those interested in the proposed revision of the specification for soil pipe can receive copies of Specification F. S. B. 343 from the Federal Specifications Board, Bureau of Standards, Washington, D. C.



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BOOK NOTES

LANDSCAPE ARCHITECTURE

REVIEWED BY C. H. BLACKALL

IN THE presentation of Mr. Child's very readable book he has adopted an extremely clever scheme which not only gives a fine opportunity to develop his subject, but also enables the book to be coherent and consistent thereby and present his subject in a series of developments. He assumes that a client, who is a superintendent of a small Knitting Company, proposes to create himself a small estate just outside of the suburbs. Subsequently the same client acquires a tract of fifteen acres half a mile from the shore. Then he becomes successively the president of the Knitting Company, president of the Peninsular Development Company and so on in a constantly rising progress until he has really had experience with nearly every sort of landscape work which would come in connection with the home of a man of constantly growing means and enlarging horizon. In each case Mr. Child states the problem in the form of a letter to his client, elaborating on the treatment he suggests, the possibilities and the probable outcome. Then having safely landed his client in the various large undertakings, which include a Park System of a large city, the author adds a very valuable treatise on City Planning and notes on flower planting. The book is about as reasonable and usable a formulation of the landscape architect's aim and possibilities as we have ever seen, and is to be thoroughly commended for its freedom from pedantry, its lack of any insistence on unessential details and its general air of honestly striving to lead the client in the best ways he should go. The author has had a large experience with just such problems both here and abroad and his thirty years of practice have given him the right to speak authoritatively upon this newest of the creative professions. The book is accompanied by some well chosen illustrations and incidentally the author brings in many suggestions as to the architecture of the house which he is surrounding so beautifully with planting, and he shows an appreciation of the relative role of the architect and the landscape designer which is thoroughly to be commended.

Landscape Architecture. A Series of Letters by Stephen Child. Stanford University Press, California. Price $7.50.

ENGLISH ARCHITECTURE

REVIEWED BY C. H. BLACKALL

THE author of this little volume admits at the start that it deals with the mere elements—with what may be called the grammar—of the vast subject of English architecture and that the book might, in fact, be more accurately called an account of English building rather than of English architecture. It is a very sketchy treatment of the different periods, Romanesque, Gothic and Renaissance, with chapters on churches, monasteries and houses, and is very liberally illustrated with plans and some views. It also adds a chronological list of buildings and architects, of course confined to English work, but arranged in classification by subjects so it would be a very handy list for reference. There is also a glossary arranged alphabetically, including some of the obvious definitions used in connection with building operations. Some of these definitions, and indeed some of the portions of the work, are so manifestly English that they seem foreign to our point of view and are reminiscent of the old standby of our youth, Gwilt's Encyclopaedia. It is a work of interest rather than of intrinsic value for the American architect, but would be of considerable help to the intelligent American architect travelling in England.

English Architecture. By Thomas Dinham Atkinson. New York, E. P. Dutton & Company. Price $2.00.

PERSONALS

Alex Linn, architect, has moved his architectural office from 900 S. & L. Building to 307 People's Savings Bank Building, Des Moines, Iowa.

Clarence L. Caspary, architect, is now located in new architectural offices in suite 1608-1610, Mitten Building, Broad Street at Locust Street, Philadelphia, Pa.

Wm. Clement Ambrose, architect, announces the opening of an office for the practice of architecture at 902 West Coast Life Building, 605 Market Street, San Francisco, Calif.

Franz C. Warner and W. R. McCornack, architects, wish to announce a copartnership including G. Evans Mitchell. The firm is now known as Warner, McCornack & Mitchell, architects, Bulkley Building, 1501 Euclid Avenue, Cleveland, Ohio.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

THE
AMERICAN ARCHITECT
FOUNDED 1876
WITH WHICH IS CONSOLIDATED THE ARCHITECTURAL REVIEW

VOLUME CXXXIII · MARCH 20, 1928 · NUMBER 2541

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The Eldridge House pictured above is an example. For over a century it has been in continuous use. Built in 1806 by Daniel Conkling at Rensselaerville, New York, it is now the summer home of the great granddaughter of the original owners.

Still Holds First Place

Practically all the homes in this country over two hundred years old are of Pine and even today with all the varied materials available, Pine still

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THE PUBLISHERS' PAGE

THE sketch on the cover of this issue is reproduced from the architects' final study of Manhattan Tower, a skyscraper church in New York, designed by Tillion & Tillion. The lower floors are to be used by the church, while the upper stories are given over to a hotel. The general mass follows present tendencies in skyscraper design, with setbacks conforming with the zoning laws, while certain ornamental forms have been introduced to emphasize the ecclesiastical character of the edifice. Plans for the erection of the building, according to the scheme presented in the perspective sketch, have been filed with the New York City Bureau of Buildings, and it is expected that construction work will start in the early Spring.

Woolpert & Brown have designed an unusually interesting Y. M. C. A. in St. Petersburg, Fla., which is to be fully presented in an early issue. The treatment of both the exterior and the interior is in keeping with the architectural style characteristic of that section of the country, and the design seems to be thoroughly appropriate to the purpose of the building. The plan has been carefully studied to conform to the requirements of a modern Y. M. C. A. building. While in a country of such a size as America it is natural that certain styles of design lend themselves to the prevailing social, economic and climatic conditions, it is important that the design express the purpose to which the building is to be put, if based on the fundamental principles of architecture in its every detail. The design of the St. Petersburg Y. M. C. A. has been so conceived and we are glad to present it to our readers.

Among the more recent additions to the Yale University group of buildings at New Haven, Conn., none, perhaps, is more interesting than the William L. Harkness Hall, designed by Delano & Aldrich. This building is to be illustrated in the April 5 issue of THE AMERICAN ARCHITECT. It is a stone structure which in its design recalls the English Gothic. It includes several class rooms and a lecture hall. The latter room is treated with an elaborate timber ceiling, in a similar character to the famous lecture rooms of Oxford.

The high esteem in which our service department is held may be judged from the type of questions that are sometimes sent in for replies. A recent one asked: What colors will predominate in 1928 in house decorations? Architects and those decorators who prefer to be known as interior architects can see the absurdity of such a question. But the fact remains that probably a majority of home owners will be unusually interested in the answer and many of them will go to great efforts and expense to change the color schemes of their rooms to comply with the decision. This is fashion. Fashion is a thing which tells us what to do, whether we like it or not—whether it is logical or not. And it is the bowing of the public generally to the whims of fashion which accounts for a lack of individual expression in our customs, our dress and in the decoration of our homes. Modern art, as that expression is commonly and erroneously interpreted, is more of a fashion than a natural evolution in the development of design.

Speaking of modern art, we are to publish in the next issue, April 5, photographs of a theatre recently completed in Brooklyn, N. Y., designed by Schlanger & Ehrenrich. It is a small intimate theatre, seating one thousand. It is modern in character. By that we mean that its design is based on the use of modern materials and methods of construction, and that modern requirements have left their influence on its plan. Its design is modern in that the building serves the demands of a modern theatre.

The exclusive right to present to the architectural profession illustrations of the Marshall Field Estate at Lloyd's Neck, Long Island, has been granted this journal by the owner. In co-operation with the office of John Russell Pope, the architect of this project, special articles describing the problem and its solution; the organization perfected to carry on the work; and the solution of the engineering features involved, are being prepared for presentation in THE AMERICAN ARCHITECT issue of April 20, 1928. The entire issue will be given over to the illustrating and describing of this 2,000 acre estate. While an estate of this type offers an opportunity that comes to but few architects, the many features provided by this development, we believe, will hold something of interest to all readers of this magazine. The buildings on the estate include a summer and a winter residence, farm group, indoor tennis court, bath house, cottages, power house and other structures necessary for the maintaining of an estate of this magnitude.

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Photo by Gillies

INTERIOR DETAIL, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS

THE AMERICAN ARCHITECT
March 20, 1928

VOLUME CXXXIII MARCH 20, 1928 NUMBER 2541

THE AMERICAN ARCHITECT

FOUNDED 1876

SOME ITALIAN TOWN GATES

By Samuel Chamberlain

Illustrated with Lithographs and Sketches by the Author

AMONG the most priceless and monumental relics bequeathed by the Middle Ages, fortified town gates undoubtedly assume a first rank. The essence of the troubled and war-torn life of the Dark Centuries seems to be embodied in these heavily protected approaches to medieval citadels. Walled towns, gaunt and frowning, become human and burst into the semblance of a wan smile at those rare intervals where gateways are pierced in them. Your mason of the Middle Ages, after heaping up vast and monotonous walls of stone, often seized upon the decorative possibilities of a portal with enthusiasm, a fact for which one may be everlastingly thankful. It is interesting to observe how the various defensive elements, which had to be incorporated in a feudal gateway, grew to assume a decorative aspect. Escutcheons crept into unadorned axes, and the corbelled openings, through which the unhospitable inhabitants were wont to pour boiling oil, developed pointed arches and even a suspicion of tracery. Saw-toothed parapets which once shielded archers and catapult heavers became as superfluous as the buttons on a business man's coat. What at first were severe, unembellished caverns in the wall, guarded with moats and massive oak doors and devastating slits for sharpshooters, were transformed gradually into rusticated portals and finally into baroque affairs which bore no pretense of being anything but ornamental.

One doubts whether the fortified gateway flourishes anywhere in greater abundance and variety than in the hill towns of Italy, those one-time heavily armed citadels whose very existence depended upon the invulnerability of their defenses. San Gimignano, that unforgettable reminder of medieval majesty, now populated by droning guides and milk chocolate merchants, has several magnificent arched openings in its bald and blistered fortifications. Probably the most dramatic one, shown in the present sketch, is the formidable bulk of masonry which rests at the top of a steeply inclined road, dominated by one of the many gargantuan towers of the ancient city. There is little condescension to beauty here, but the rugged mass piles up into something that is very handsome indeed.



MODENA

FROM THE ORIGINAL LITHOGRAPH

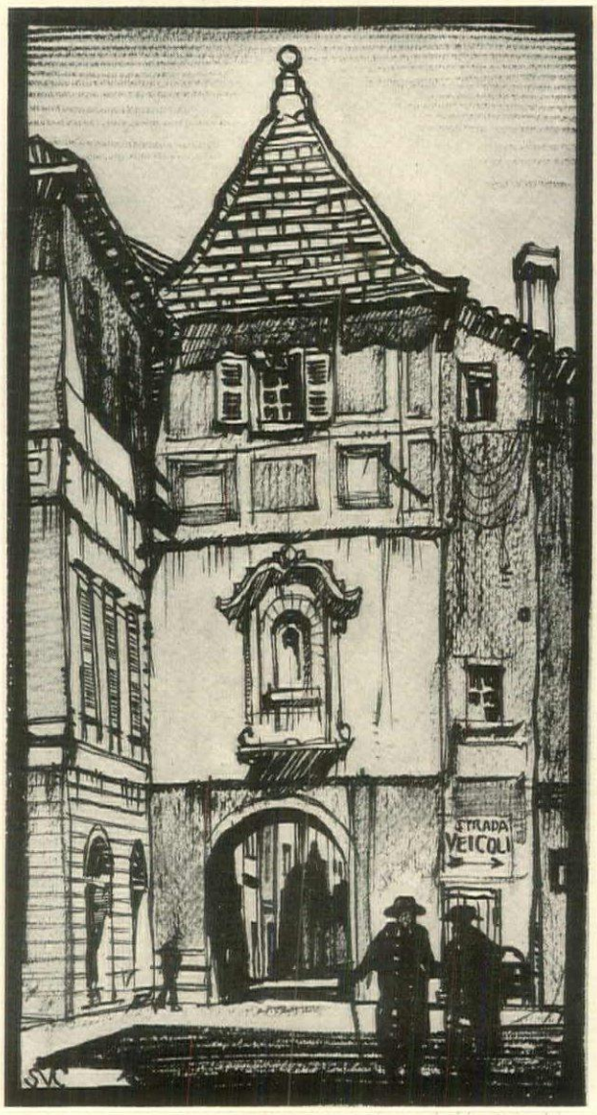
The gateways of Sienna have a different

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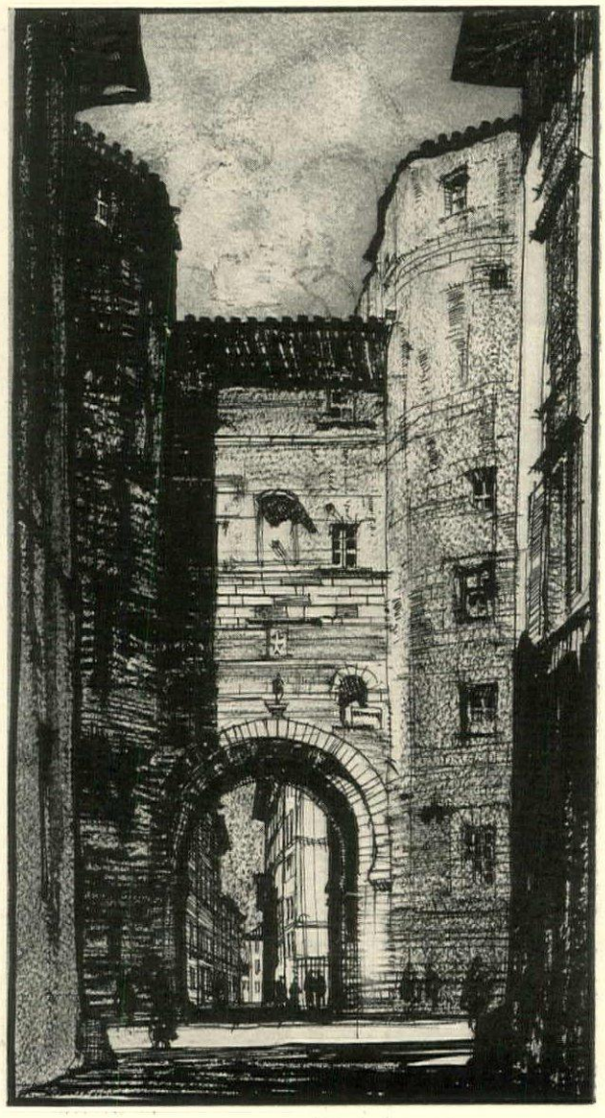
character. The brick walls are impressive in height, yet they do not give the impression of being impregnable, and the regal portals betray not a trace of the bellicose. Coats of arms and wall paintings brighten their reveals, and all vestiges of moats and oaken doors have disappeared. A pompous Caribinieri is there to scan one's luggage for hidden turnips, that is all. For sheer splendor of detail, the slender portal which crowns a steep flight of stairs leading up to Sienna's striped cathedral has few equals, glistening as it does with the most immaculate of carved ornament hewn from flawless colored marbles. Weeping clouds hovered continually over Sienna during a recent visit, and made sketching this or any of the town gates of Sienna an impossibility. Pondering now of this famed city, I retain the impression of muddy streets, of sidewalk cafes and much Cinzano, of hours spent thumbing portfolios of Alinari photographs and of a ree-fined "pension de famille" with service (and clients), exactly as one finds them in a Russell Square rooming house. Boiled potatoes and Brussels sprouts "a l'eau" supplant the good old spaghetti and oil-fried vegetables in this shrine of the Nordic, and restrained comment on last night's bridge hands replace the customary raucous and gutteral conversations of Chianti-soaked peasants. It all seems very distressing, but Sienna has become incurably adopted as a retreat for the eminently respectable.

The cultured Perugia has had to shelter its intellectuals behind parapets since time immemorial, as is proved by the century-stained gateway of the Romans which still stands imbedded in the walls, its marble niches ever embellished with headless and powerfully muscled torsos. Perugia is a city of exquisite portals. Its palace doorways of the Renaissance are things of the subtlest refinement, and the catacomb-like arches which spring up at dizzy heights in the midst of its closely spun inner city are well nigh overwhelming, yet they do not dim the silent strength of the city's Roman gates.

Orvieto, though it is the very essence of a walled town on a spiny ridge of rock, does not possess



NOLI

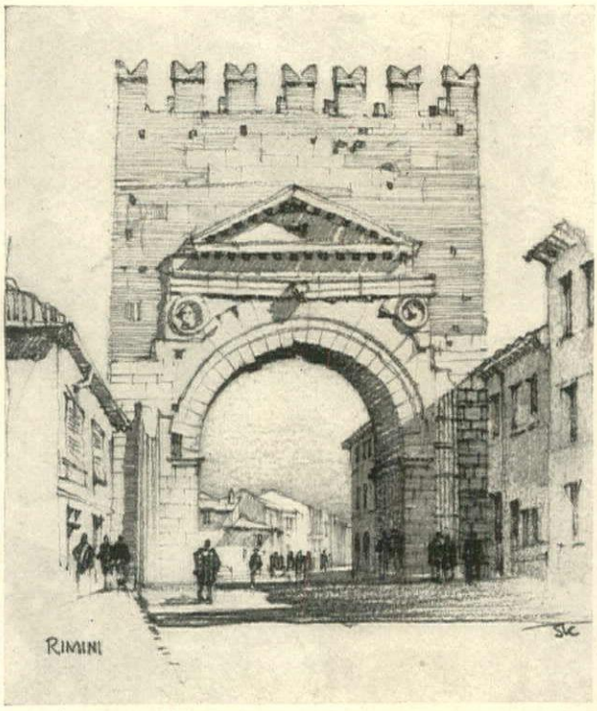


LUCCA



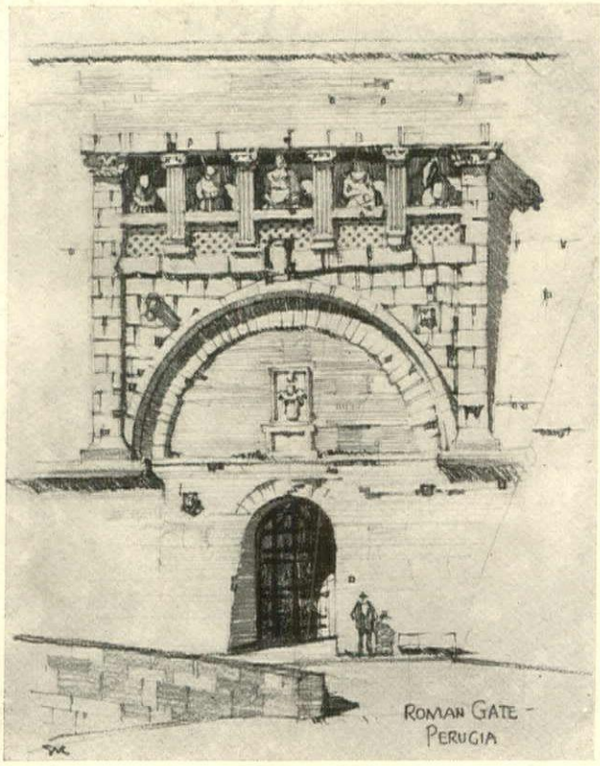
SAN GIMIGNANO

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN



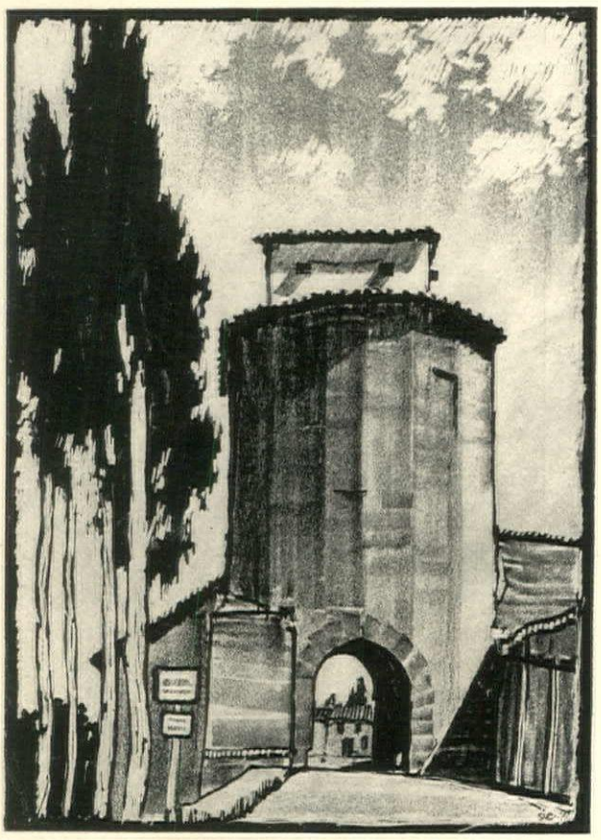
RIMINI

any town gates of particular distinction, but not far away from here, in an almost deserted hamlet, is the handsome old affair shown in the accompanying lithograph, guarded by a squad of Stygian cypresses. The facade of this gate is formed by six flat planes whose varied surfaces are caressed by a shifting sun. A more romantic bit of rural Italy could hardly be uncovered.



ROMAN GATE, PERUGIA

If the hill regions of Italy appear to be richest in old gateways, the cities on the coast are by no means unadorned by them. Noli, a sleepy village of lolling fishermen and industrious barmaids on the Italian Riviera, has an unusual gateway of a purely decorative, almost domestic character. The pointed slate roof is reminiscent of France, but the painted pink panels and the rococo niche belong exactly where they are. Pietrasanta is a shimmering village south of Genoa which gives a first intimation of the marble splendors in store in the neighboring cities of Pisa and Lucca. The quarries of Carrara are not far away, and the churches and public buildings dazzle one with their clean marble surfaces, their creamy carved detail and the deep sea green of their horizontal stripes. A brilliant little gateway lurks in the dusty outskirts of Pietrasanta, framed in the newly-sprouted foliage of gnarled trees. What it lacks in balance it atones for in picturesqueness.



GATEWAY NEAR ORVIETO

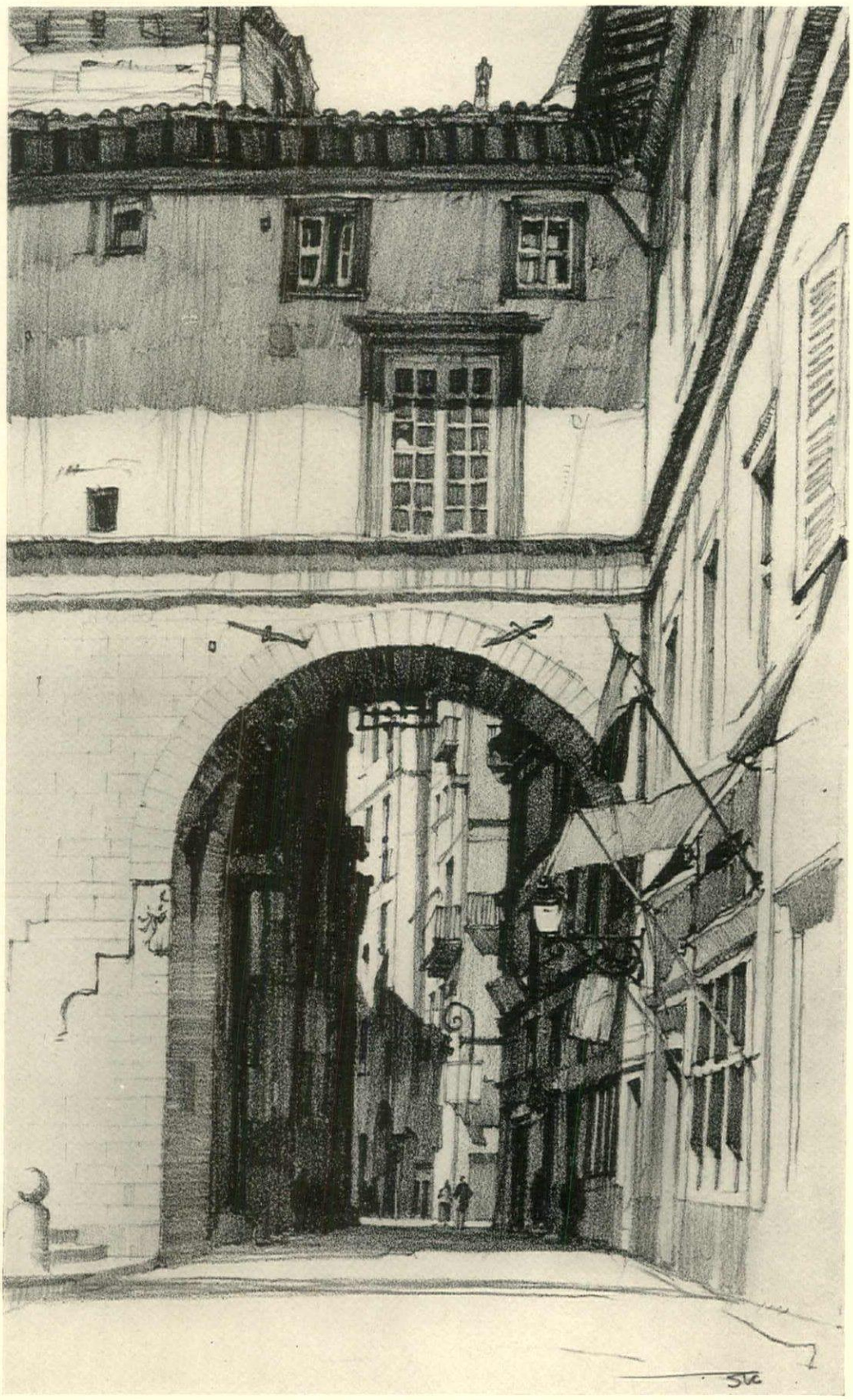
FROM THE ORIGINAL LITHOGRAPH

The incomparable Lucca, rich in every type of architectural monument, has several spectacular gateways, two of which are illustrated in these pages. The lithograph shows a lofty archway which is incorporated in a towering old Florentine house. It frames a vista of shimmering tenements



PIETRASANTA

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN



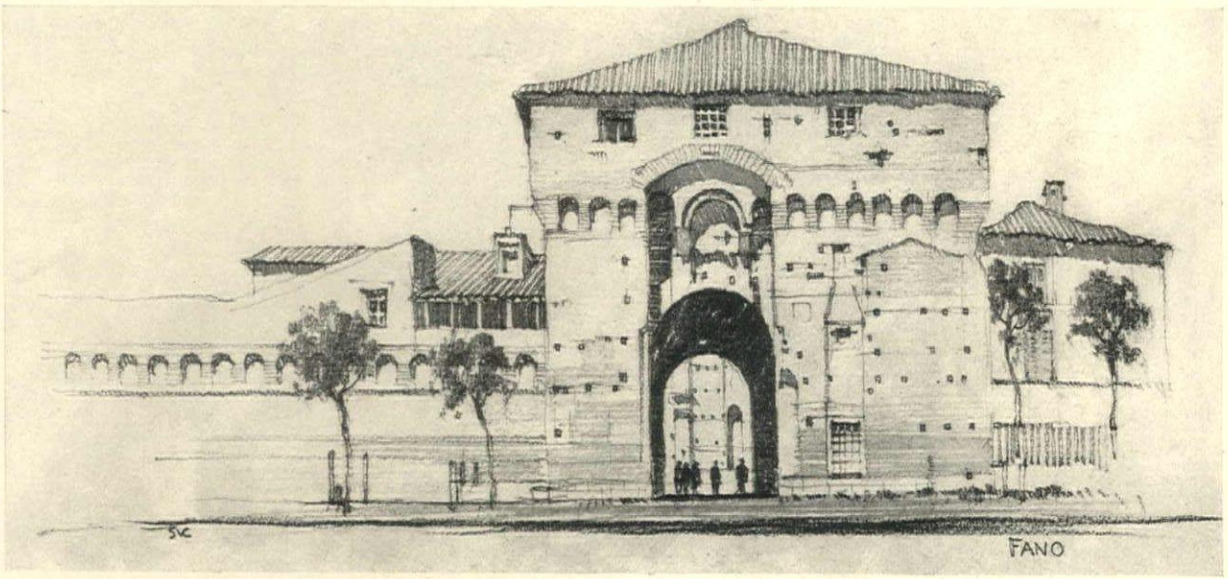
LUCCA

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

and black shadows. The other gate, once a part of the fortifications, is quite overwhelming in scale, much like the gateways of that walled wonder, Avila. The half-rounded towers shoot up from the crowded street, bonded together with a narrow strip of flat wall surface. Tenement windows have been pierced high up in walls, and squabbling families chatter in the confines which once sheltered squads of sentries.

On the Adriatic coast, I had just time enough to make two hasty sketches, one of them at Fano, that flat, sunbaked city which retreats under arcades. This old gate is a meek and aged old warrior, shorn of all its bellicose bluster and speckled with tufts of moss. The other appeared in Rimini, that overshadowed neighbor of Ravenna, which possesses none the less, one of the most noble of Roman bridges. The main thoroughfare of Rimini is spanned by the remains of a Roman triumphal arch. It is difficult to trace the transformations which have taken place on this noble marble chassis, but the brick screen which frames the arch at present can hardly be termed a happy afterthought.

The long, arrow-straight road which leads from Rimini across the Lombardian plains is rich in brick gateways. One of the most amusing of these is in the pink and buff city of Modena. One is puzzled whether to classify this as a clock tower with an arched opening or a gateway with a clock. At all events, it stands a gaunt, simple and rather amusing mound of melodious brickwork. An adjacent arcade provided a shelter from the drizzle and permitted the perpetration of the gloomy lithograph reproduced.



FANO

The subject of Italian Town Gates calls for hefty volumes rather than for a sketchy mere half-dozen pages or so. The present effusion pretends only to set down a few roadside observations in black and white, from subjects chosen quite at random, wind, weather and stray goatherds permitting.

OLD GERMAN CASTLE AGAIN DESTROYED

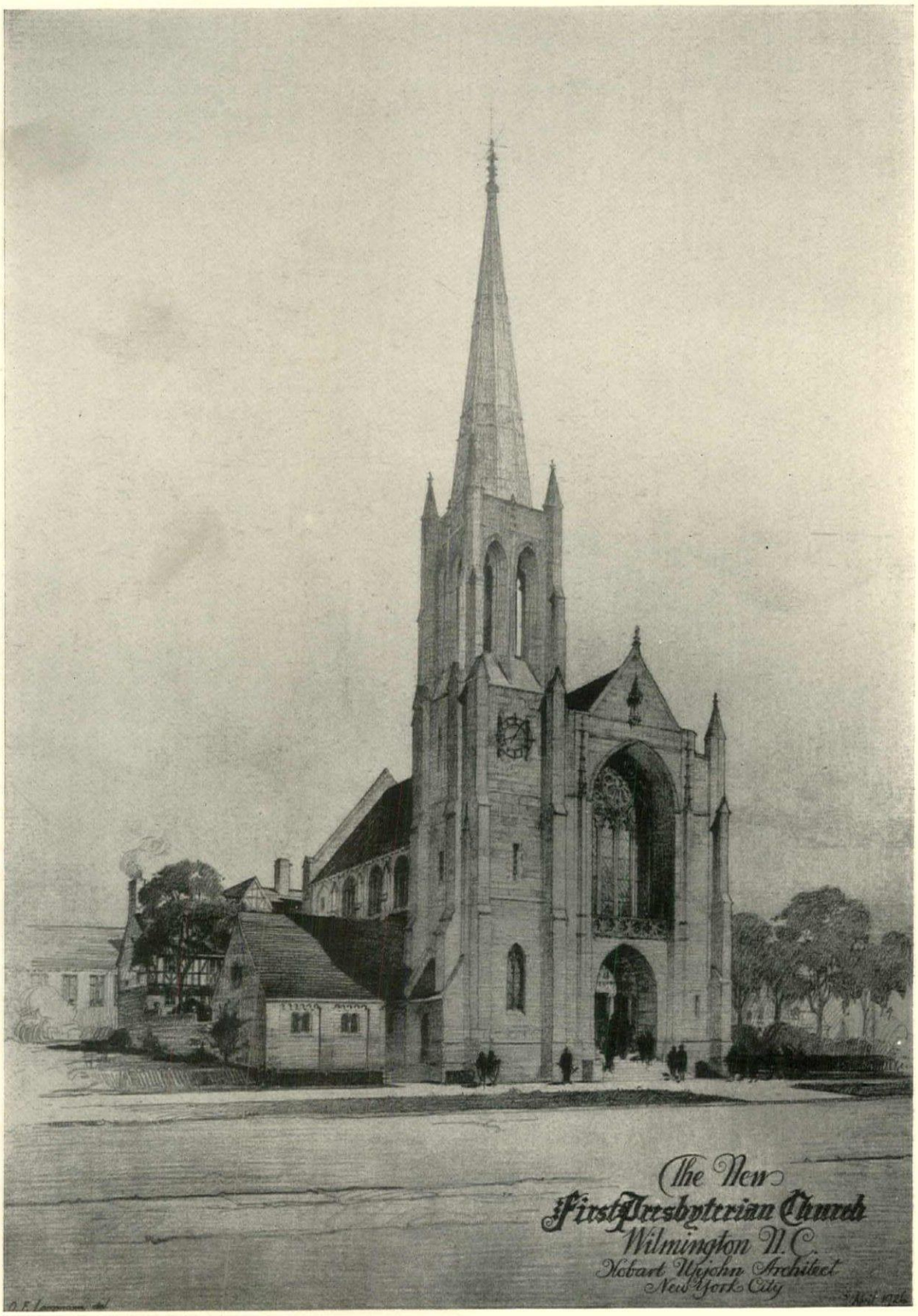
SCHLOSS AFFING, an old landmark in Augsburg, Germany, dating back to the eleventh century, was, it is learned from news despatches, recently destroyed by fire. Legend has it that on the site of the castle a Roman camp once stood. The castle changed hands many times during the Middle Ages. Members of the House of Wittlesbach, later the rulers of Bavaria, were at one time owners of Schloss Affing.

Albert Achilles, Elector of Brandenburg, burned the castle in 1462. It was rebuilt. Razed again in the Thirty Years War, it was rebuilt in 1684. This time the main building is said to have been completely destroyed, although the local fire brigade salvaged much of the furniture and other valuables.

Many of the romantic episodes in tales of the House of Brandenburg took place in the vicinity of this castle, which was one of the finest remaining examples of a medieval German stronghold.

RELICS OF SAINTES-MARIES

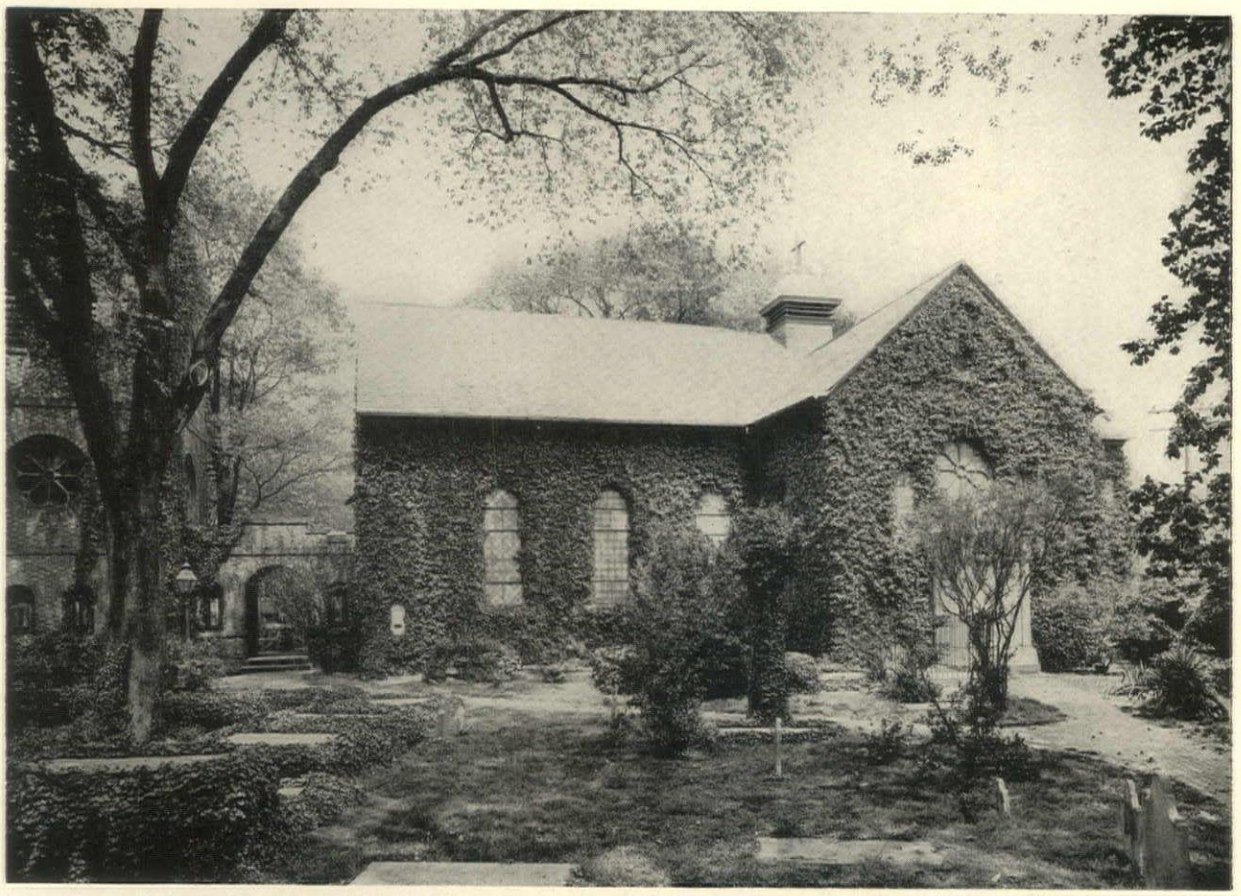
IN the little town of Saintes-Maries-de-lar-Mer, one of the chief centers of Catholic pilgrimage in France, the building that serves as vicarage and as a shelter for pilgrims on fete days is to be remodeled and enlarged. Thousands of worshipers travel to the village to see the relics. These sacred objects consist of what are said to be the bones of Marie Jacobé, sister of the Mother of Jesus, and Marie Salomé, mother of the apostles James and John.



FIRST PRESBYTERIAN CHURCH, WILMINGTON, N. C.—HOBART UPJOHN, ARCHITECT

FROM THE RENDERING BY O. F. LANGMANN

(For detail drawing see page 407)



ST. PAUL'S CHURCH, NORFOLK, VA.

(Courtesy of Virginia State Chamber of Commerce)

ST. PAUL'S CHURCH, NORFOLK, VIRGINIA, WAS ERECTED IN 1739. THE RECORDS OF THE VESTRY ONLY DATE TO 1761, WHEN THE PARISH DIVIDED INTO NORFOLK AND PORTSMOUTH. BOMBARDMENT OF THE TOWN BY LORD DUNMORE IN 1776, LEFT THE WALLS OF ST. PAUL'S ALMOST INTACT, BUT WITH THE INTERIOR BURNED OUT. IN 1786 THE CHURCH WAS PARTIALLY RESTORED. IN 1832 THE CONGREGATION WAS RE-ORGANIZED, AND THE CHURCH REPAIRED. THE CHURCH WAS TAKEN POSSESSION OF IN 1863 BY MILITARY FORCES FOR RELIGIOUS SERVICES AND USED BY THEM UNTIL 1865. AFTER THE WAR THE WORK OF RESTORATION WAS BEGUN BY THE REV. NICHOLAS OKESON AND HIS CONGREGATION, AND IT IS DUE TO THEIR EFFORTS THAT ST. PAUL'S CHURCHYARD IS SO BEAUTIFUL AND RESTFUL A PLACE TODAY. ONE OF THE MOST INTERESTING RELICS AT ST. PAUL'S CHURCH IS THE CHAIR IN WHICH JOHN HANCOCK SAT WHEN HE SIGNED THE DECLARATION OF INDEPENDENCE. IN 1848 A CANNON BALL FIRED BY THE FRIGATE, LIVERPOOL, DURING LORD DUNMORE'S BOMBARDMENT OF NORFOLK IN 1776, WAS FOUND ON THE GROUND, BELOW THE SPOT WHERE IT NOW ATTRACTS MUCH ATTENTION AND INTEREST FROM TOURISTS, THOUSANDS OF WHOM VISIT THE CHURCH EVERY YEAR





BRUTON PARISH CHURCH, WILLIAMSBURG, VA.

(Courtesy of Virginia State Chamber of Commerce)

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, *Architect*

By RALPH ADAMS CRAM, F. A. I. A.

I DO not know whether most to congratulate Mr. Ziegler on the site offered him for the Church of the Good Shepherd, Germantown, or on the manner in which he has availed himself of this unique opportunity. Here, in an historic environment, was a very wonderful old graveyard with noble trees. History and propriety demanded a structure which should express the spiritual values that have assembled around this place, and yet should go even farther in that the new church should put into visible form not the Puritanism to which the so-called "Colonial Style" was essentially an emanation and an adequate expression, but rather the enduring spiritual factors in the "Church of England" which accepted the new style, if not under protest, at least in default of the "something better" established by an earlier tradition.

Just this dual quality, it seems to me, Mr. Ziegler has rather triumphantly achieved. He has held with scrupulous fidelity to the XVIIIth century tradition. Therefore, both outside and in, his church fits perfectly in its place and makes no harsh severance in historic continuity. On the other hand, his work stands clearly not as Puritanism in its connotation, but Anglican or Episcopalian. Not an easy thing to do, when you come to think of it, and therefore highly to be commended when it is achieved.

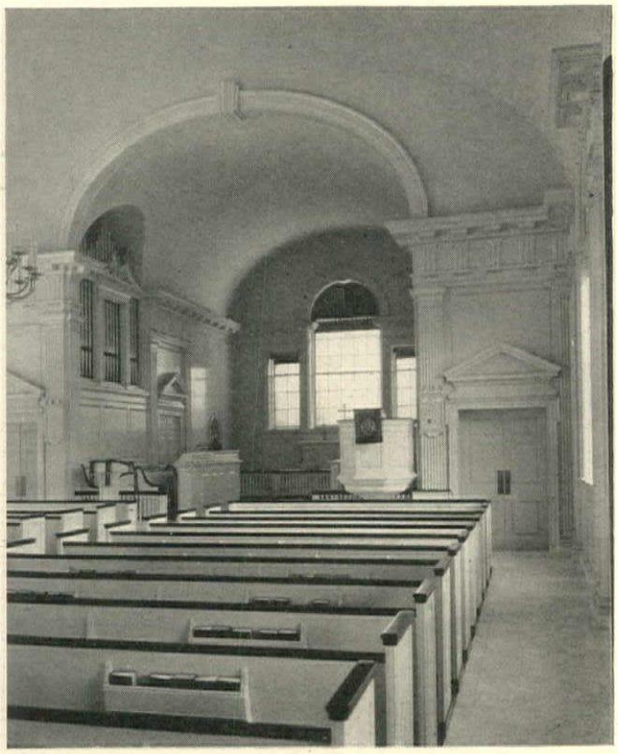
In addition to the genius of the conception and the success with which the general spirit has been

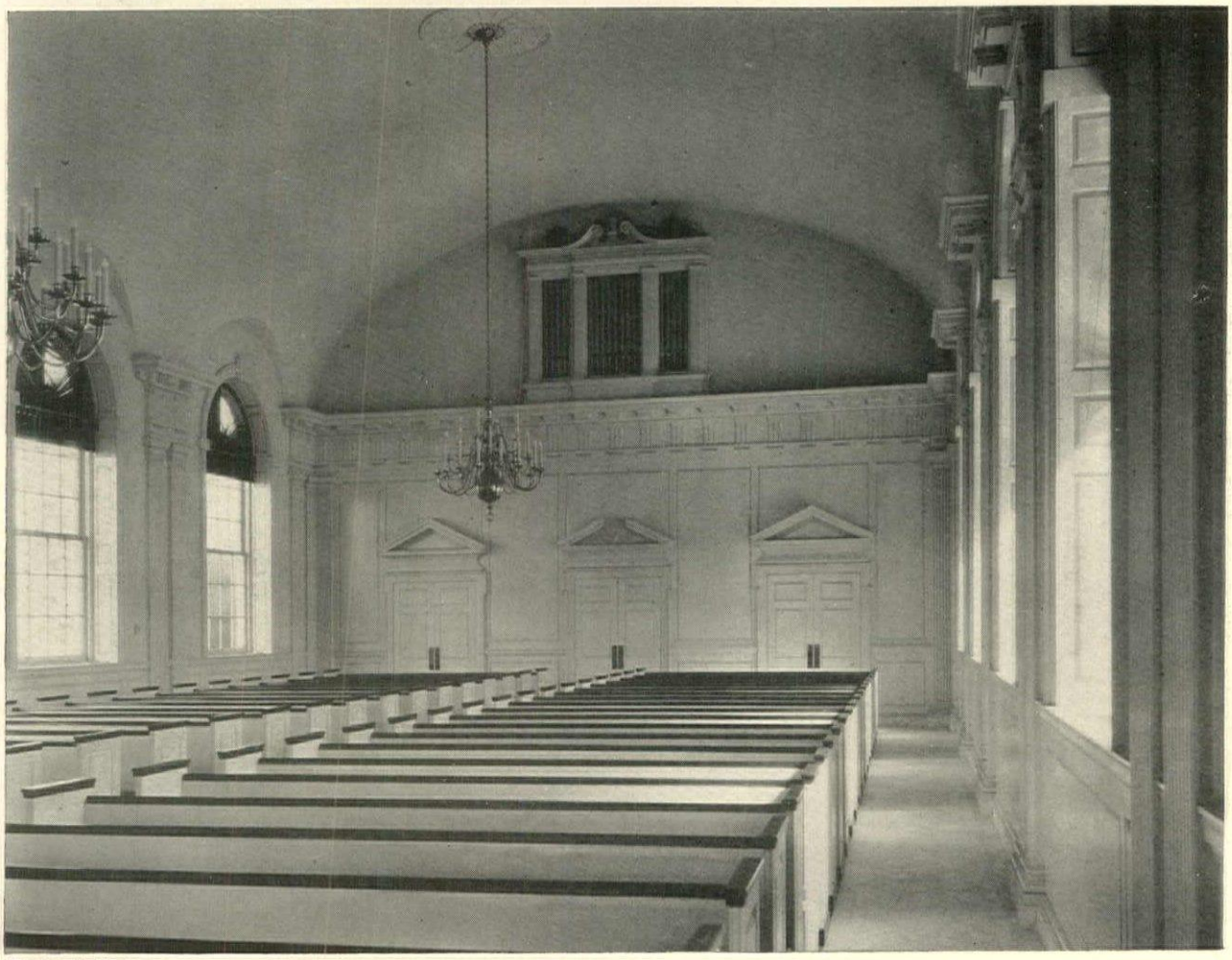


Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.
CARL A. ZIEGLER, ARCHITECT







Photos by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT



Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

maintained, is the equal success of the detail. Once on a time it was held that "Colonial" was an easy enough thing to do and far simpler of achievement than was an elaborate and highly articulated style as, let us say, Gothic; a most erroneous idea, the results being widely visible. Clumsy and illiterate combinations of red brick and white wood with blundering details that were without character or delicacy of feeling. As a matter of fact, good Colonial is almost as arduous a task as good Gothic, and detail enters equally into the determination of the result. Mr. Ziegler's detail is impeccable and it is very delicately of local Pennsylvania tradition.

I suppose if I were criticising it at all, I should rather deplore the very large and brilliant window behind the altar, filled as it is with clear glass in rather large panes with slender muntins. From my own point of view, this minimizes the importance and the focal value of the altar, while it could hardly help being somewhat unpleasant through this glare of light in the eyes of worshippers. I should rather have seen a smaller window, though still Palladian in form, with much smaller panes and heavier muntins, set high enough above the altar to permit at least of a low retable or reredos.

As a matter of fact, this is the only unfavorable (one might say, carping) criticism I can bring to bear on a singularly successful piece of design, but I do feel that the criticism is justifiable and could wish that some scheme might be devised whereby this, the central and dominating factor in the whole composition, might become more consistent with the remainder of the work and more practical from the standpoint of the worshippers in the church.



Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

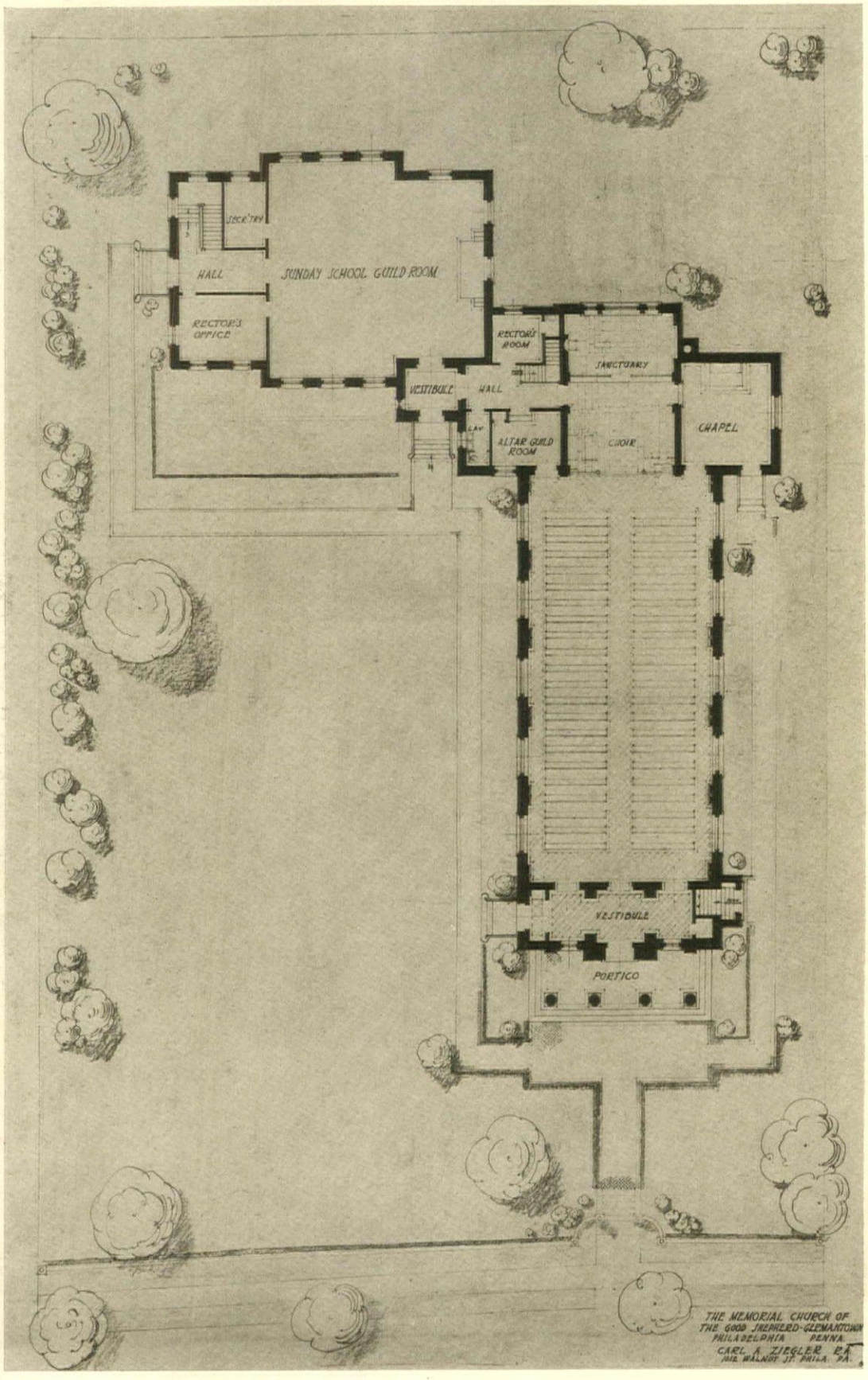


Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

(See plan on back)



MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

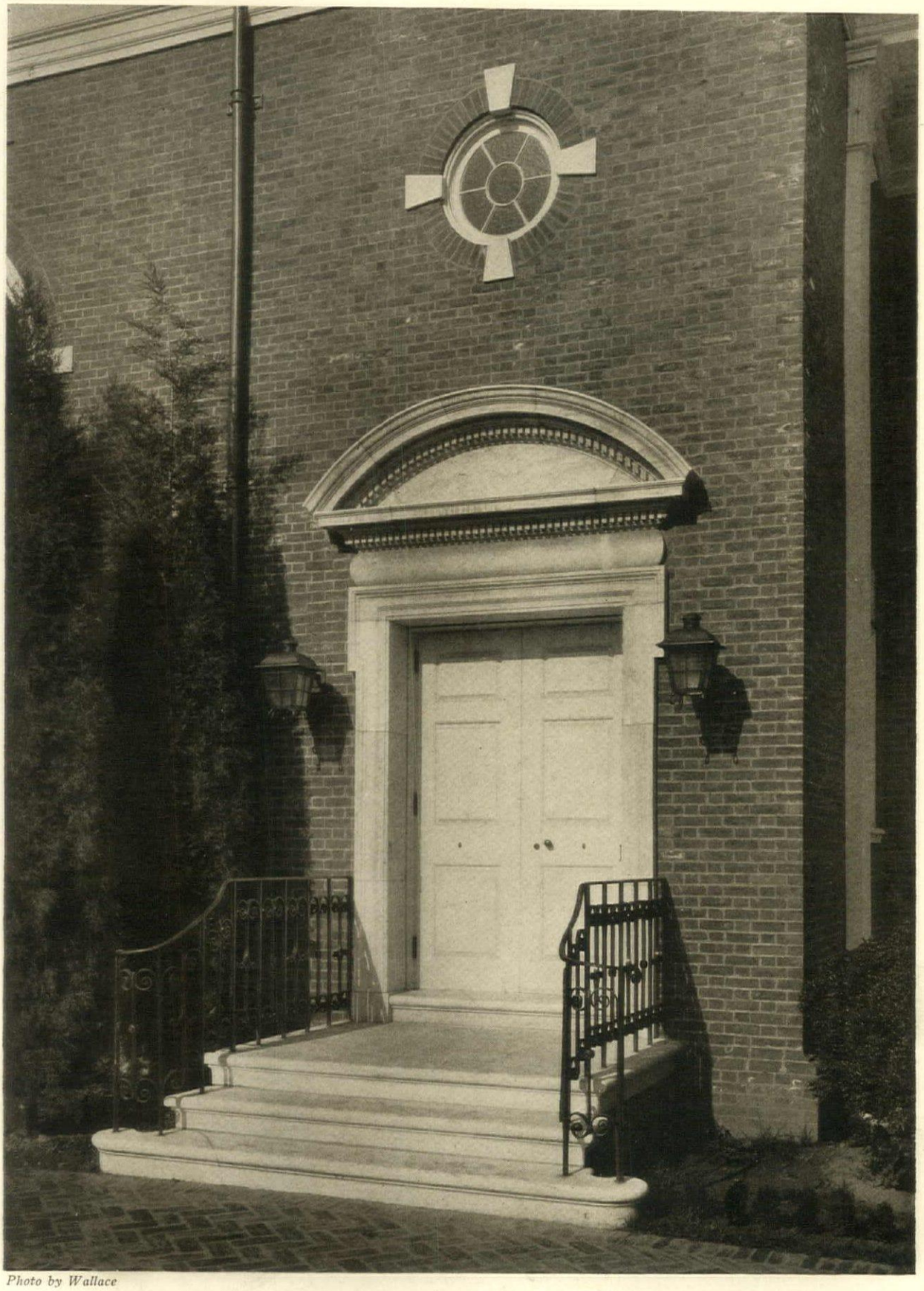
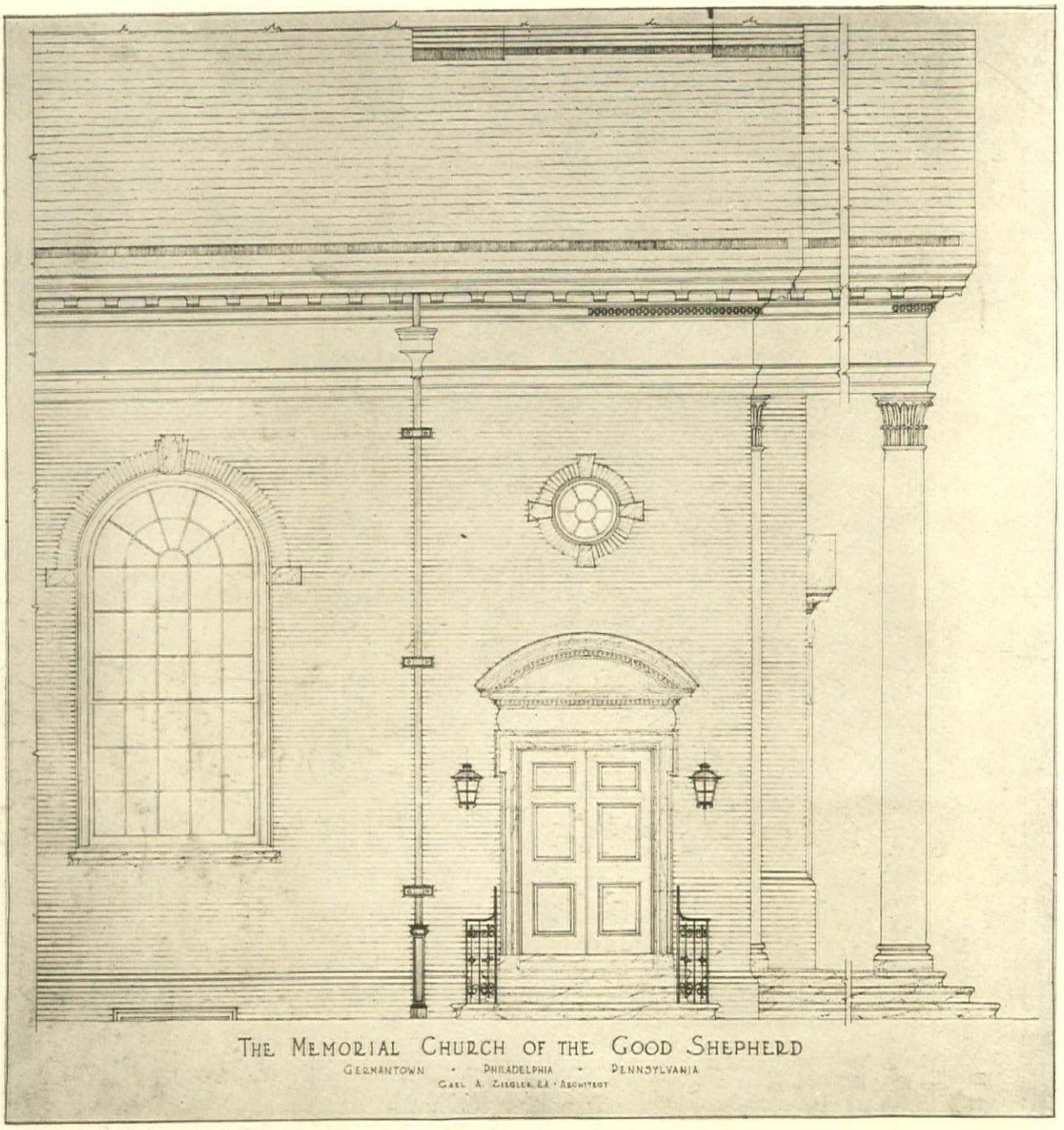


Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

(See detail drawing on back)



THE MEMORIAL CHURCH OF THE GOOD SHEPHERD

GERMANTOWN · PHILADELPHIA · PENNSYLVANIA

CARL A. ZIEGLER, F.A. · ARCHITECT

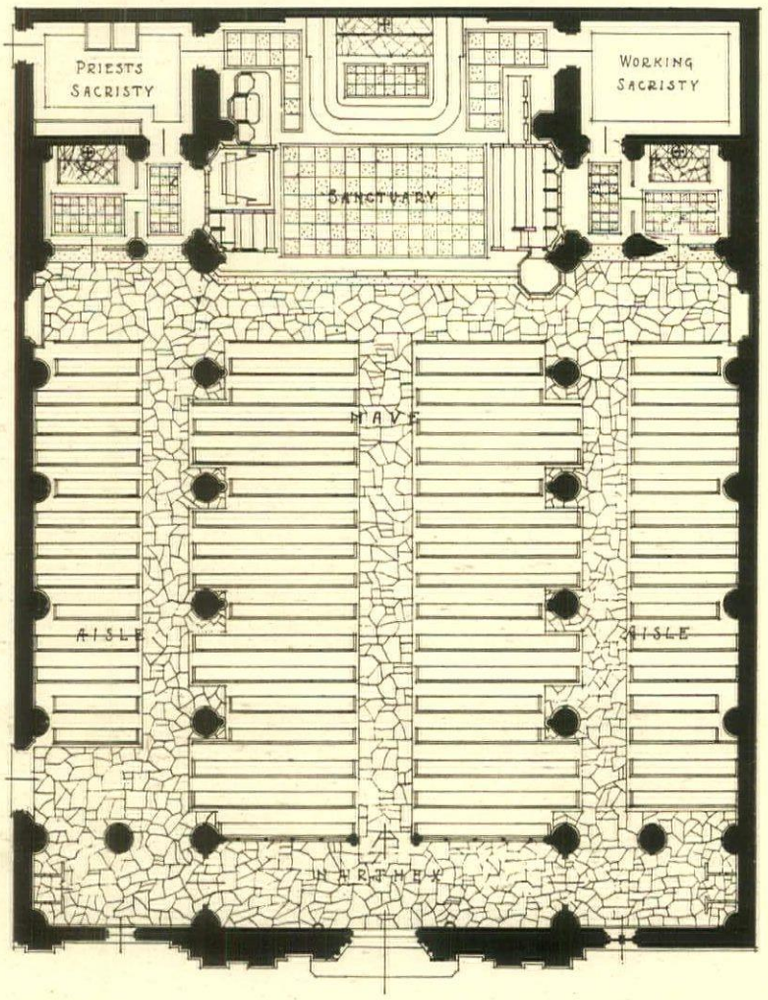


Photo by Raymond

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

CROWE & SCHULTE, ARCHITECTS

(See plan on back)



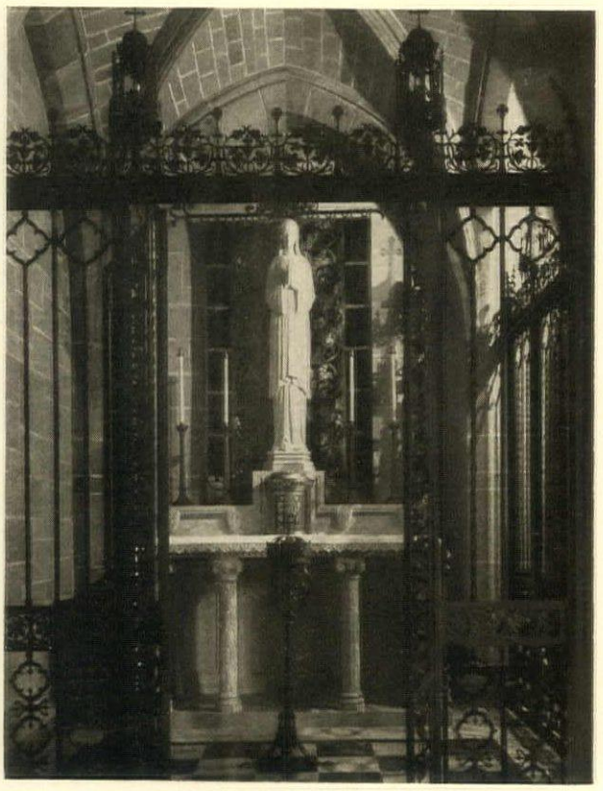
FIRST FLOOR PLAN

REPRODUCED TO SCALE 1/16"=ONE FOOT

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

CROWE & SCHULTE, ARCHITECTS







Photos by Raymond

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

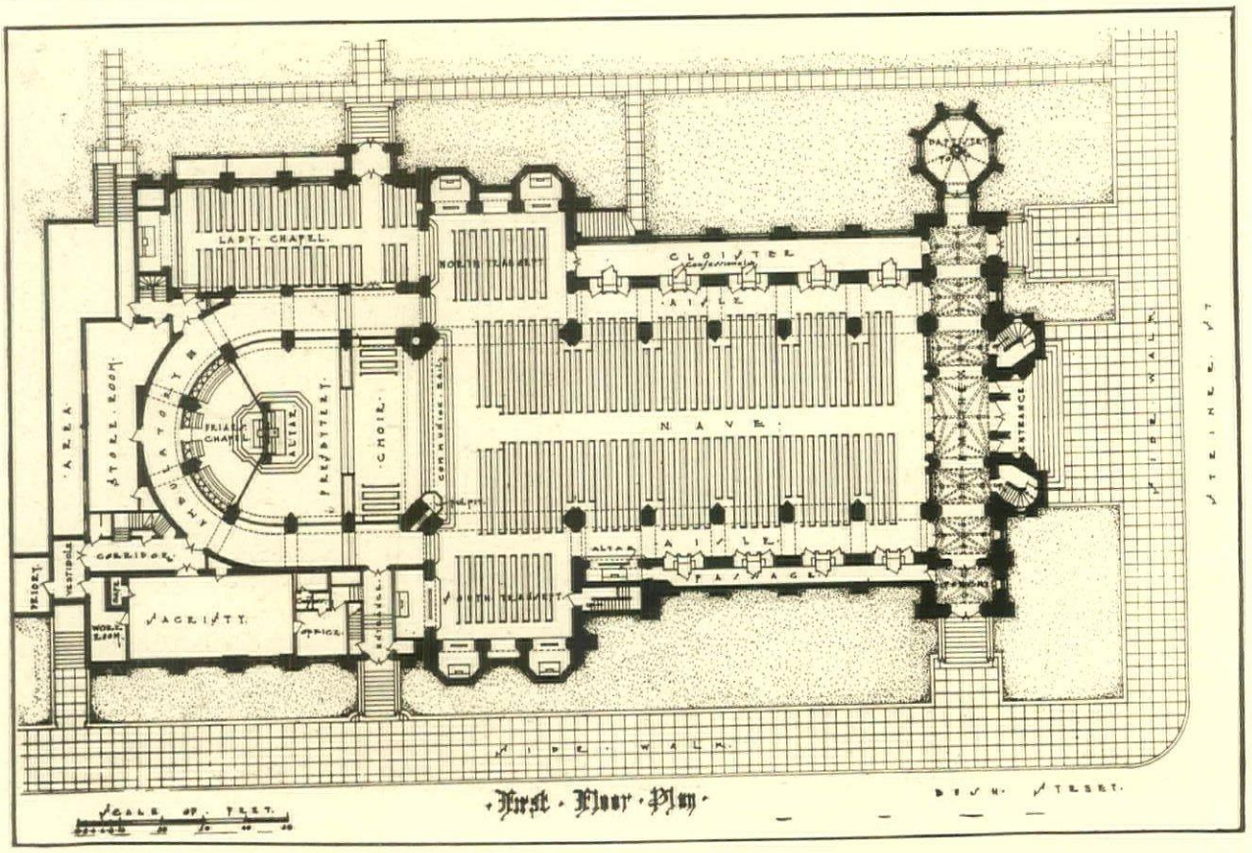
CROWE & SCHULTE, ARCHITECTS



ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

(See plan on back)



ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS





THE design of this church is Gothic of no particular country. The building was conceived, not as an essay in Early English, Decorated or Perpendicular, but as a solution of two different problems: first, to design a building which would conform to the liturgical requirement of the Catholic Church with an accommodation of 1200 people, and, secondly, to inspire in the individual the sense of reverential awe, which, though associated with size, is dependent on beautiful lines rather than on bigness.

The nave is 120 feet long from the narthex to the communion rail; the sanctuary 60 feet to the face of the piers; the total width of the crossing is 118 feet; the clear span of the nave 40 feet; the height from the top of the clerestory walls to the floor 59 feet 6 inches; however, the high pitched open timber roof gives considerable additional effective height, as it is 85 feet from the underside of the ridge to the floor. An unusual feature of the plan is the corridors on each side, behind the confessionals which are built in the thickness of the aisle wall. These corridors allow the priest access to his section without going into the church, which is often very desirable. On the north side this passage has been widened, so that it can be used by the public, giving easy access to the Lady Chapel and the north transept directly from the street. The main East facade is over 100 feet high to the top of the Crucifixion group, whilst the pinnacles of the tower are 160 feet above the sidewalk. The exterior of the building above the base is finished in terra cotta, the surface is matt glazed and grooved to imitate tooling. Massive buttresses, with a projection of 10 feet at the base, flank the main facade. The entrance portals are on a larger scale, comprising three separate doorways. The tympanum above is filled with sculpture representing the Sermon on the Mount. Above this is the great seven light window, rich in tracery detail.

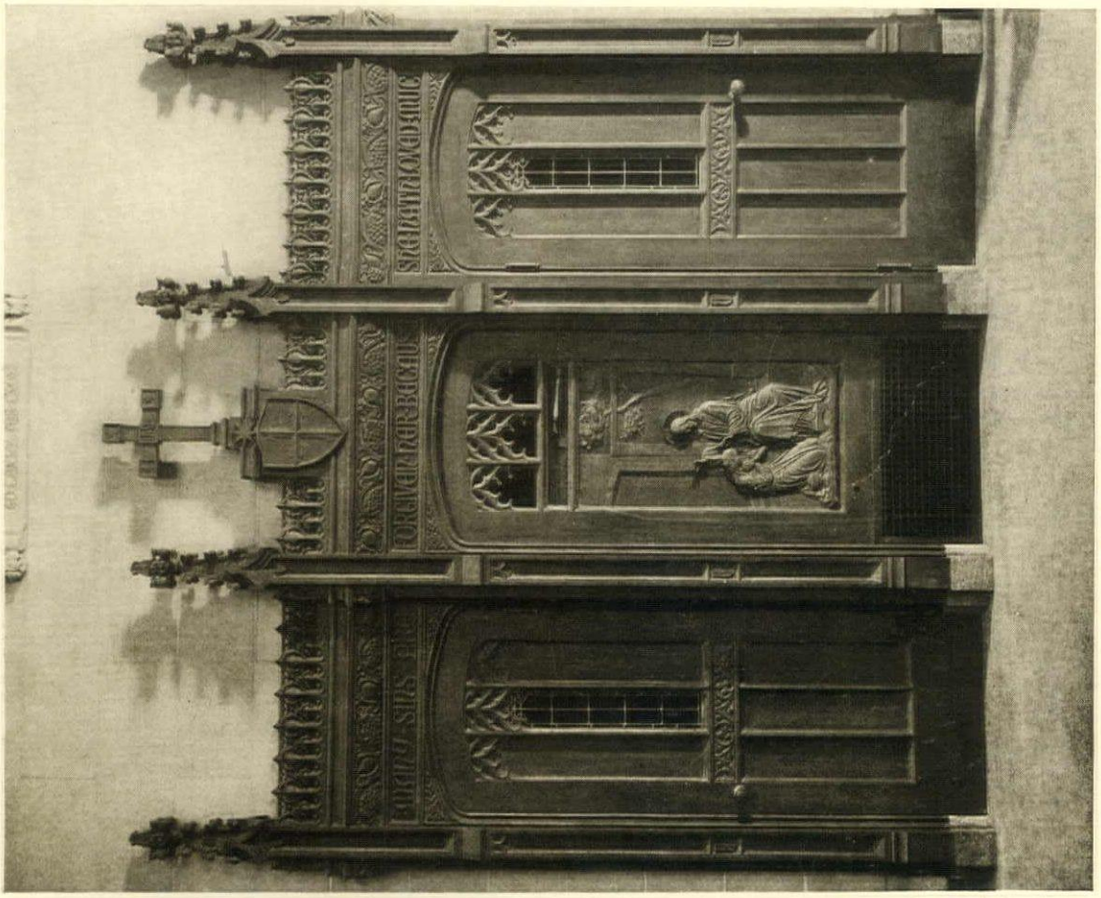
The clerestory windows around the sanctuary are all in place and are by Charles J. Connick of Boston. They represent the Seven Sacraments.

The carved oak confessional fronts, the Holy Name reredos, the purgatorial and transept shrines were all executed in Oberammergau from the architects' full size details.

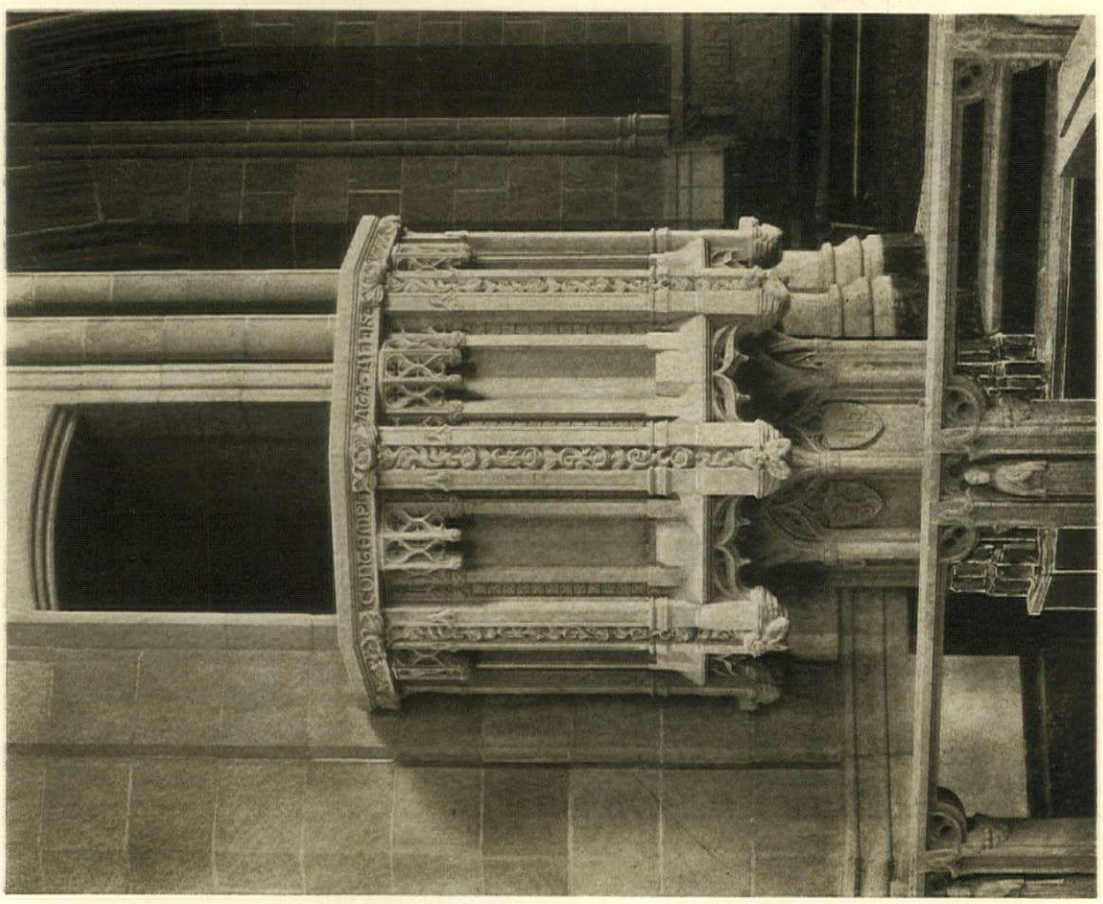
Whilst the nave is completed, the sanctuary is a long way from being finished; neither choir stalls nor organ are in place. The altar and reredos of Botticino marble will be the crowning feature of the interior; these have been already designed and detailed and it is expected that the work will be started at once.

ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS



CONFESSIONAL FRONT, MADE IN OBERAMMERGAU, GERMANY

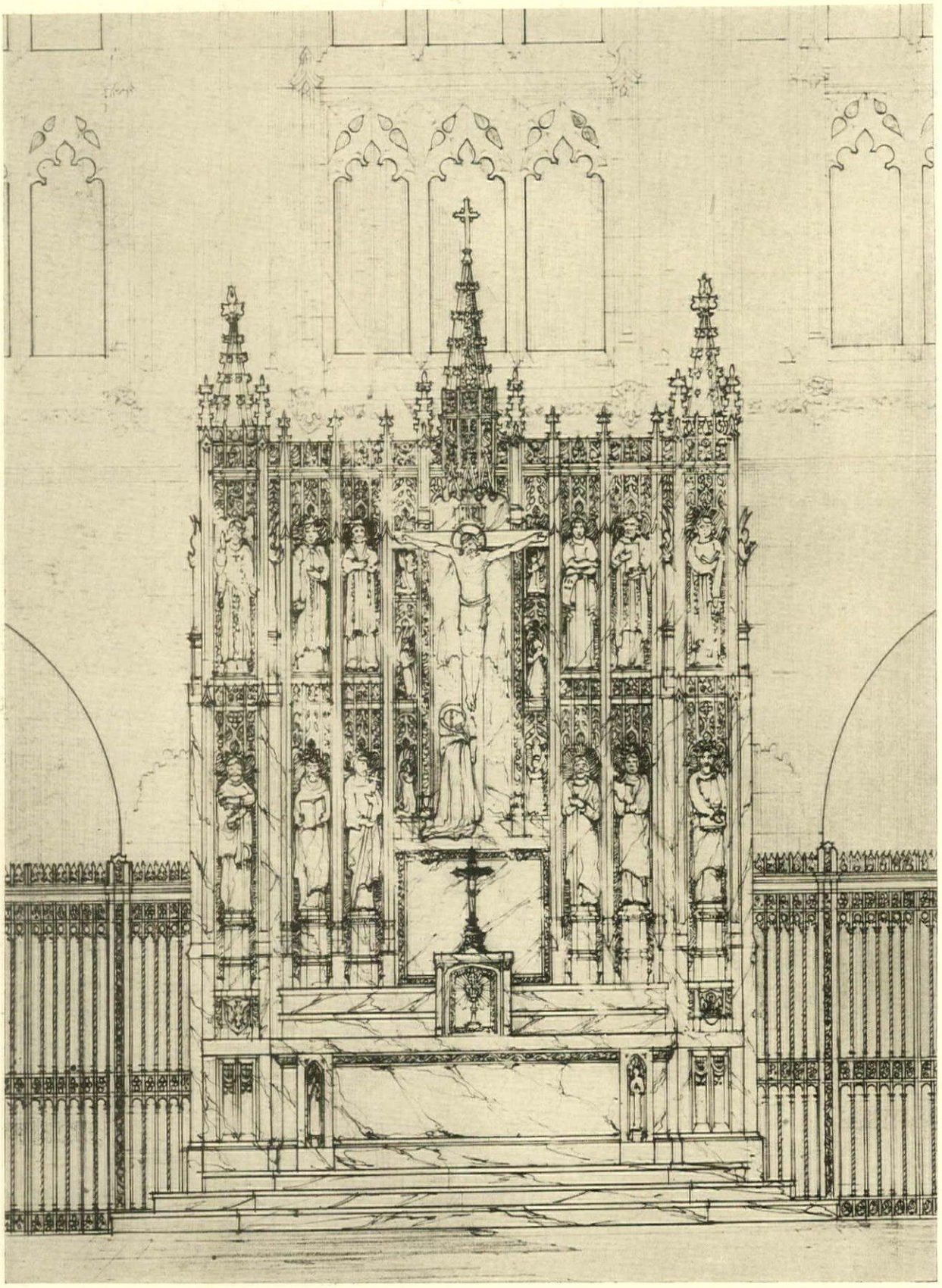


THE PULPIT

ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

(*See altar detail on back*)



DESIGN FOR MAIN ALTAR, ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS



Photo by Gillies

INTERIOR DETAIL, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS



Photo by Gillies

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, LOOKING TOWARD ALTAR

CRAM & FERGUSON, ARCHITECTS

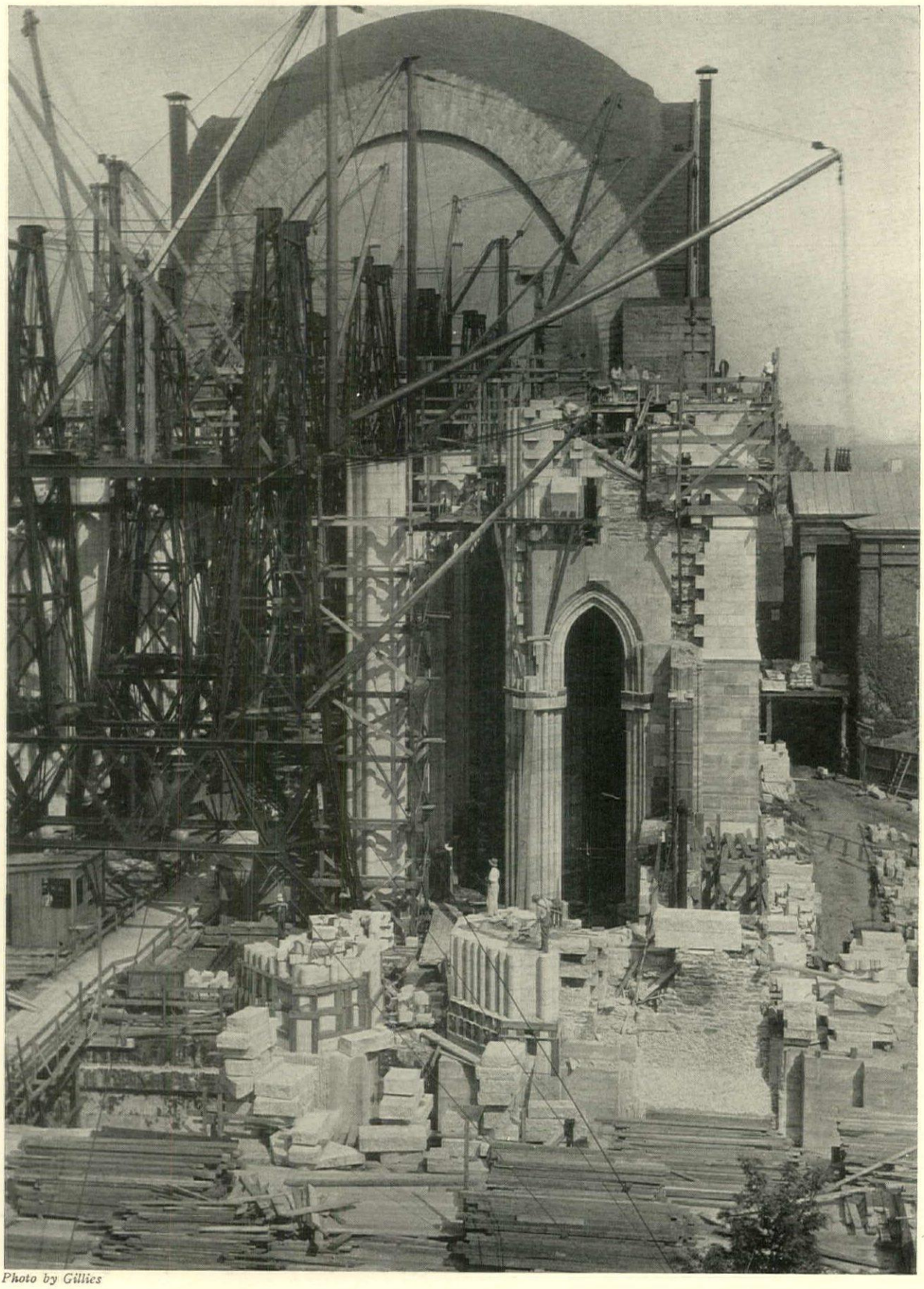
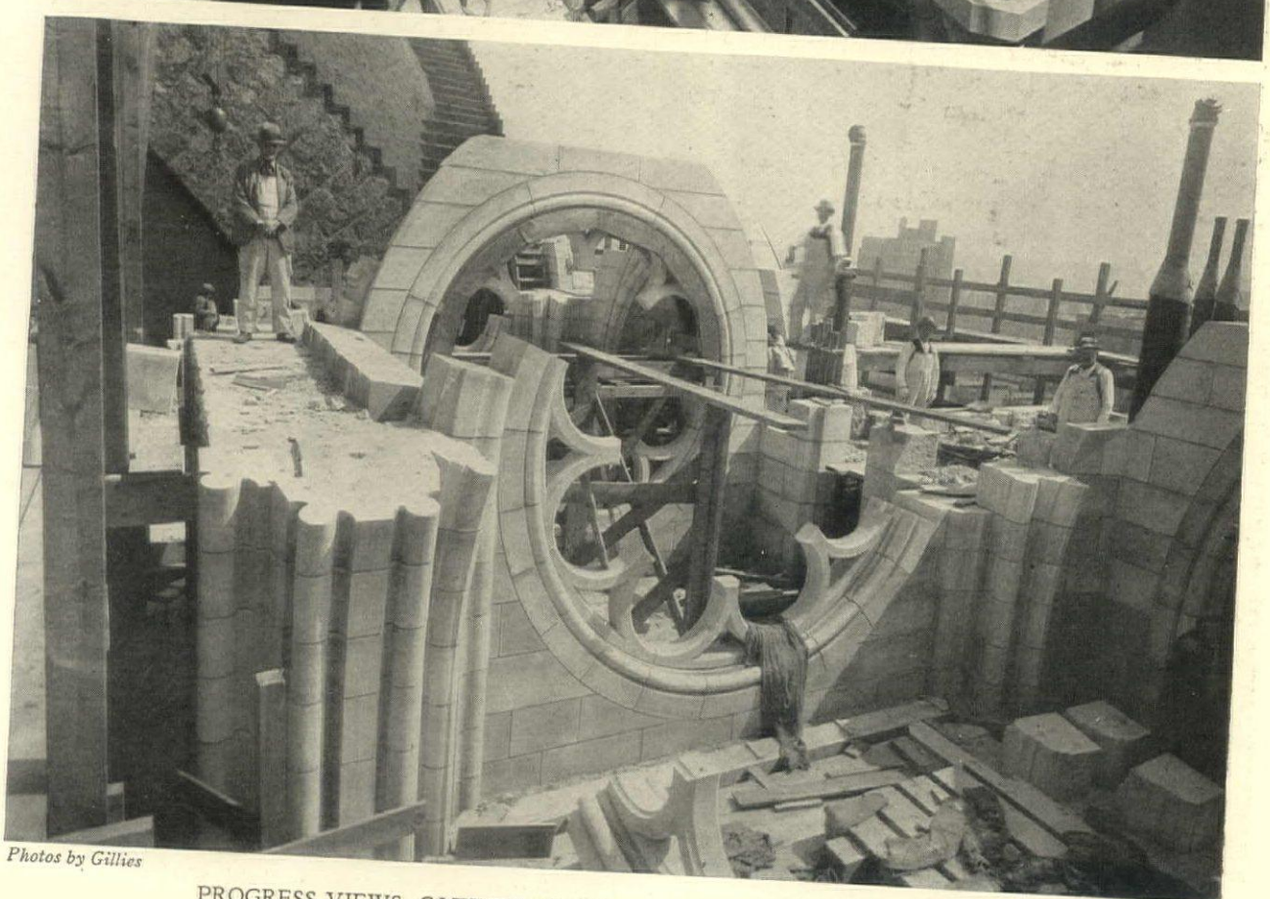


Photo by Gillies

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, AS IT APPEARS TODAY

CRAM & FERGUSON, ARCHITECTS





Photos by Gillies

PROGRESS VIEWS, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS

EDITORIAL COMMENT

THOMAS HIBBEN, in an article on Analysis of Design, printed in our issue of January 5, ably sets forth his creed, as follows:—

"I believe architecture to be an expression in three dimensions, of the social, economic, intellectual and spiritual state of a civilization. The principle that a problem is solved in plan and that the elevation is the vertical expression of that plan is not only invalid, but I believe that the misinterpretation of this idea is responsible for a great part of the false architecture by which we are surrounded."

As the twig is bent, the tree is inclined. For many years the teaching of architecture has been mainly as a work of two dimensions only. There is at present a tendency on the part of our architectural schools to broaden their instruction to include the third dimension, but, while laudable progress has been made, this is more largely in the class room, and not enough with relation to the building as a mass. It is undoubtedly true that this country is flooded with a lot of very fine two dimensional architecture.

The zoning laws and the developing of the "setback" types are responsible for a three dimensional architecture that has placed the American architect in the forefront of all the world. The skylines of our larger cities provide abundant evidence. What we now need further to advance three dimensional architecture is the carrying forward of these principles, so splendidly expressed in the tall building, to all other types.

We have heard it said of the late Charles Follen McKim, that his greatness as an architect lay in his ability to visualize the buildings he designed in all of their three dimensions before they were drawn to scale. He could, it was said, walk into and around them; they were always, to him, as far as their general design and plan were concerned, real structures in all their dimensions.

While Mr. Hibben undoubtedly will not claim originality for the idea expressed in his "creed," he may, we believe, justly claim to have put the idea so tersely and clearly that every architect may get its full importance.

If, as it has been stated, it is not possible during a three or four years' course in architecture to detach the student from his college surroundings so that he may spend a period in observing actual construction, the method necessary to include a better three dimensional knowledge of architecture may be safely left to that earnest and hard working group of men in our architectural schools.

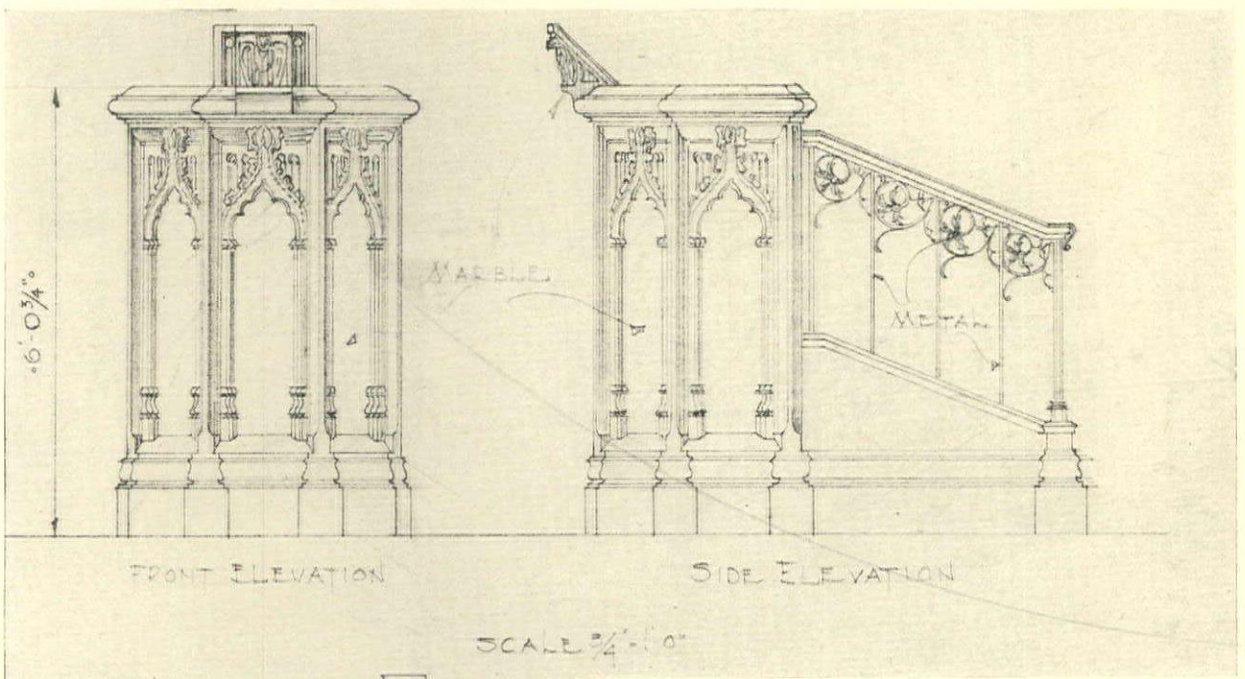
THE Memorial Church of the Good Shepherd, at Germantown, Pa., designed by Carl A. Ziegler, is a very dignified contribution to church architecture, and an outstanding example of English Colonial architecture in this country. Particularly happy is this church in its setting on a site that is perhaps as fully fraught with Colonial traditions as any section in this country. It stands upon the ground over which Washington and his ragged troops fought their enemy up to the very doors of the Chew house, which still stands but a short distance away. The disposition of the donors who contributed the funds for this church was toward the selection of a building in the Gothic style. And it is just here we have confirmation of our often repeated contention, that competent architects today are taking many risks toward the losing of commission in insistently guiding clients in the right direction. To have placed a church of any type other than the English Colonial on this site would have been a failure to acknowledge the very spirit of a location so filled with the traditions, the recital of which stirs a patriotic impulse in all of us.

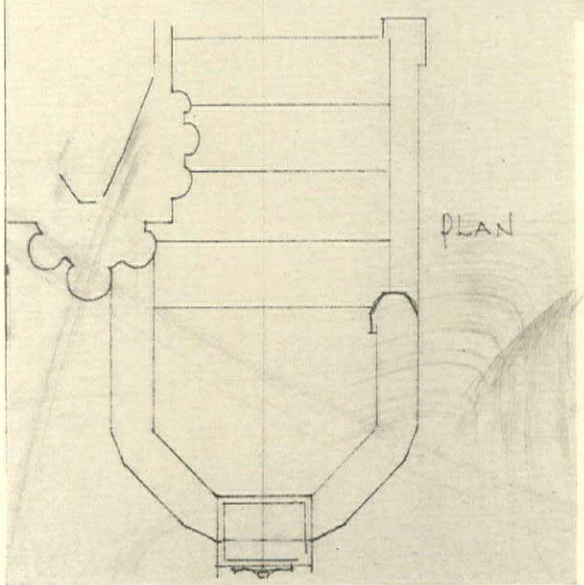
But, as all of us know, there is Colonial and *Colonial*. There is that true spirit of English Colonial, transplanted to this country in our earliest Colonial days, and which continued to grow and thrive up to the time the Colonies were feverishly engaged in meeting the problems that finally culminated in the Declaration of Independence in 1776. From that period up to about 1820, while the true spirit of English Colonial architecture was not lost, there arose a succession of "styles": Carpenter's Gothic, Queen Anne, Eastlake and the monstrous jig-saw work. The progression of architectural tpyes was so interwoven, one overlapping the other, that the true spirit of our early English type became obscured. During recent years there have been many notable efforts to revert to the earlier types and many have been crowned with success. Mr. Ziegler is to be congratulated on leading us back to the best expression of our early architecture, an expression that so faithfully adheres to every good element that made us proud and provided the spur to greater achievement.

INTERIOR ARCHITECTURE

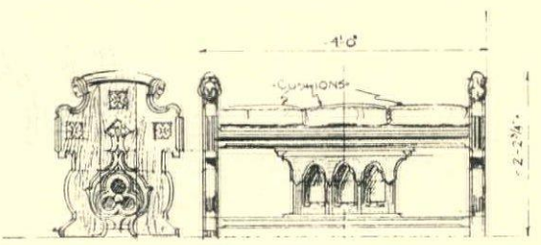
THE DESIGN OF VARIOUS ELEMENTS of the INTERIOR ARCHITECTURAL TREATMENT of St. Stephen's Church, Philadelphia, Pa.

HOFFMAN–HENON COMPANY, *Architects* RAMBUSCH, *Designers–Craftsmen*

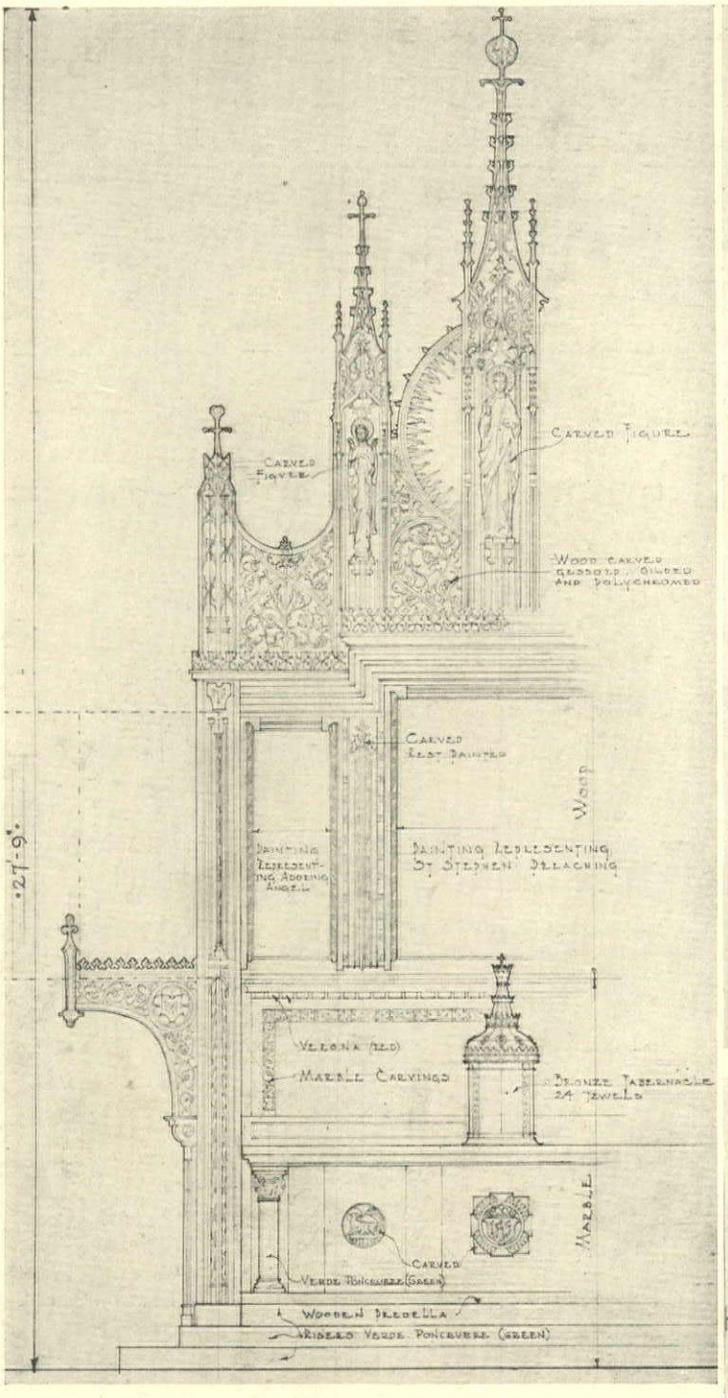


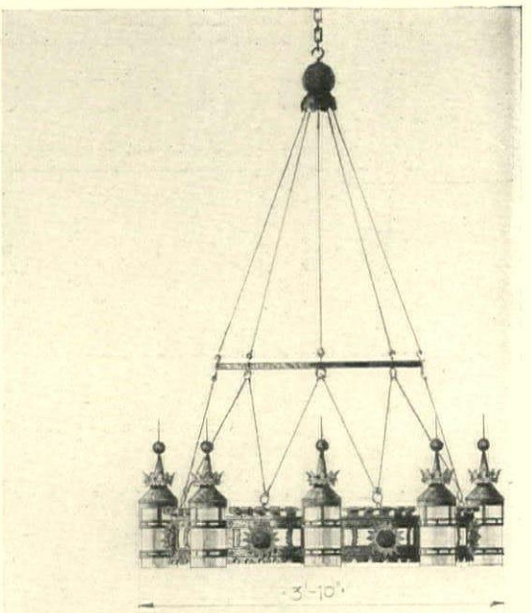


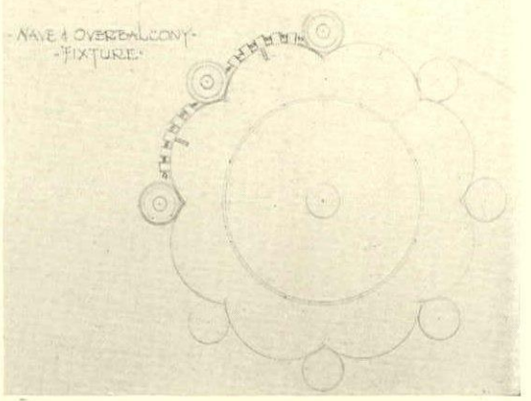
THE PULPIT, DESIGNATED NUMBER 9 ON THE PLAN SHOWN ON A FOLLOWING PAGE. THE PULPIT IS OF MARBLE WITH AN IRON HAND RAIL

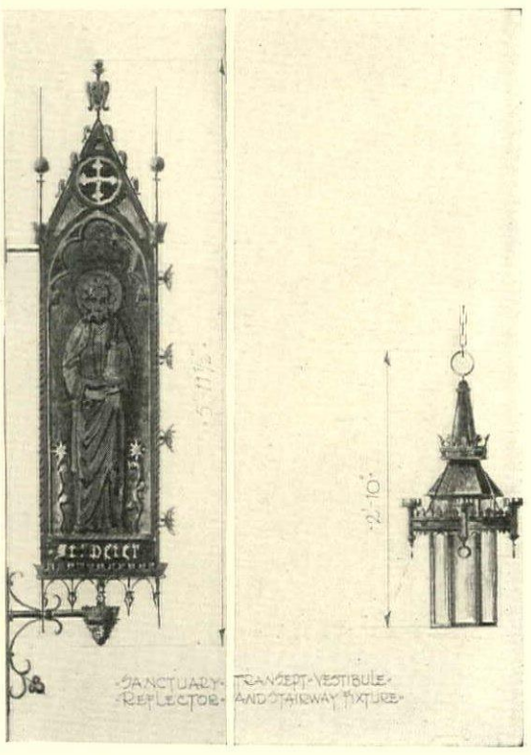


ELEVATIONS OF THE SEDILIA, THE POSITION OF WHICH IS SHOWN ON THE PLAN BY THE NUMBER 14. THE ACCOMPANYING ELEVATIONS AND PLAN OF PULPIT AND SEDILIA ARE REPRODUCED HERE TO SCALE THREE-EIGHTHS INCH EQUALS ONE FOOT







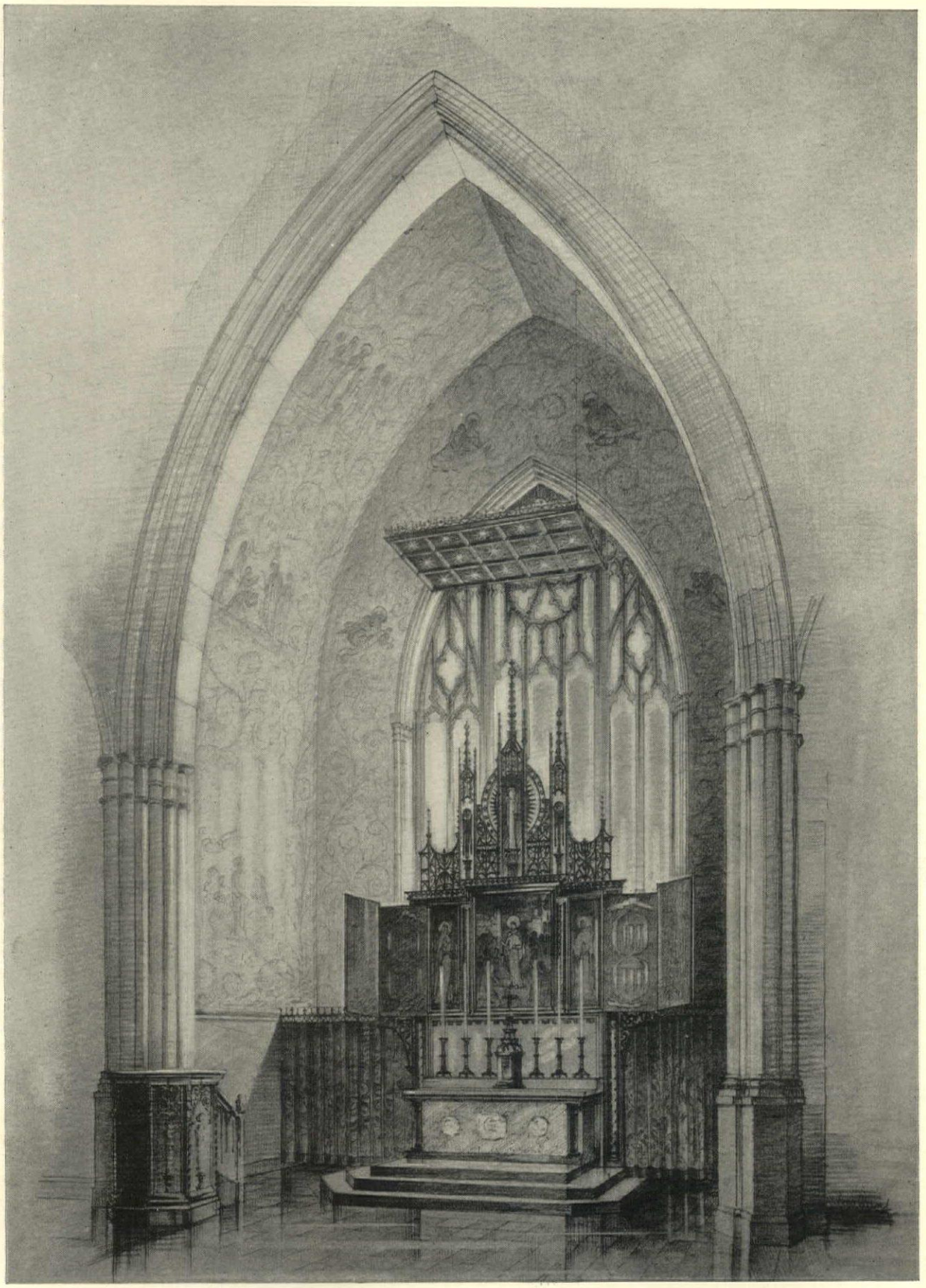


ELEVATION OF THE HIGH ALTAR OF WOOD AND MARBLE AS ORIGINALLY PROPOSED AND EMBODIED IN THE PERSPECTIVE SHOWN ON THE OPPOSITE PAGE. THE SKETCH IS REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT. IN THE UPPER RIGHT HAND CORNER OF THIS PAGE IS SHOWN A SKETCH OF THE NAVE AND OVERBALCONY LIGHTING FIXTURES, AND BELOW, THE SANCTUARY REFLECTORS AND TRANSEPT, VESTIBULE AND STAIRWAY FIXTURES. THESE ARE ALL REPRODUCED TO SCALE ONE-HALF INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

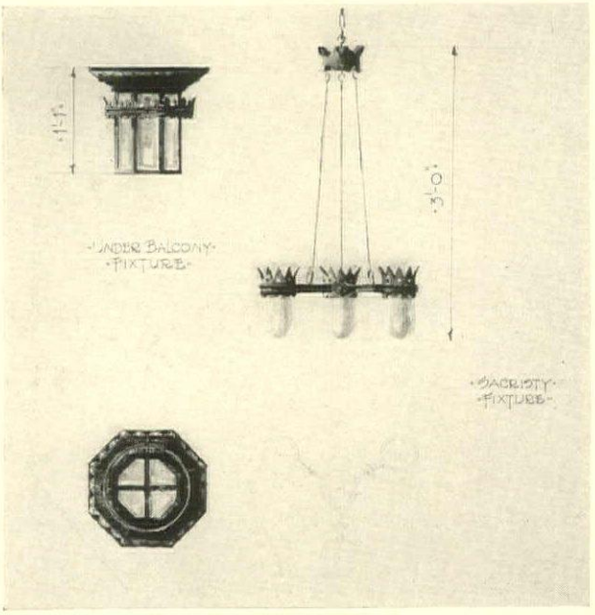
HOFFMAN–HENON COMPANY, ARCHITECTS

RAMBUSCH, DESIGNERS–CRAFTSMEN

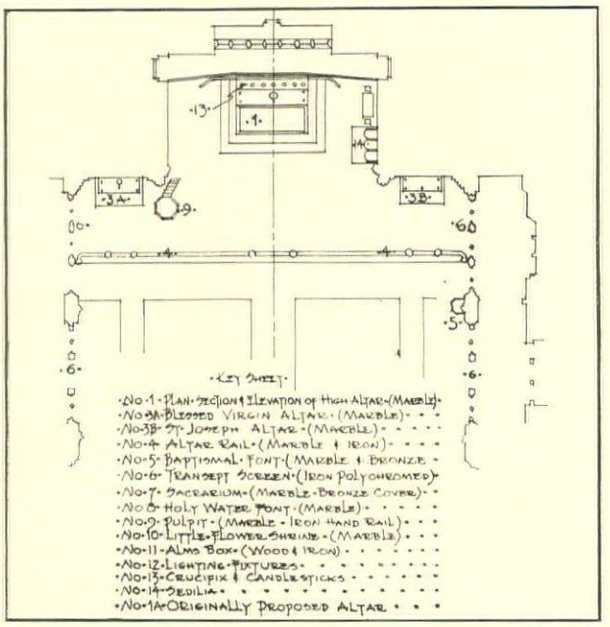


ORIGINAL SKETCH OF ALTAR, ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

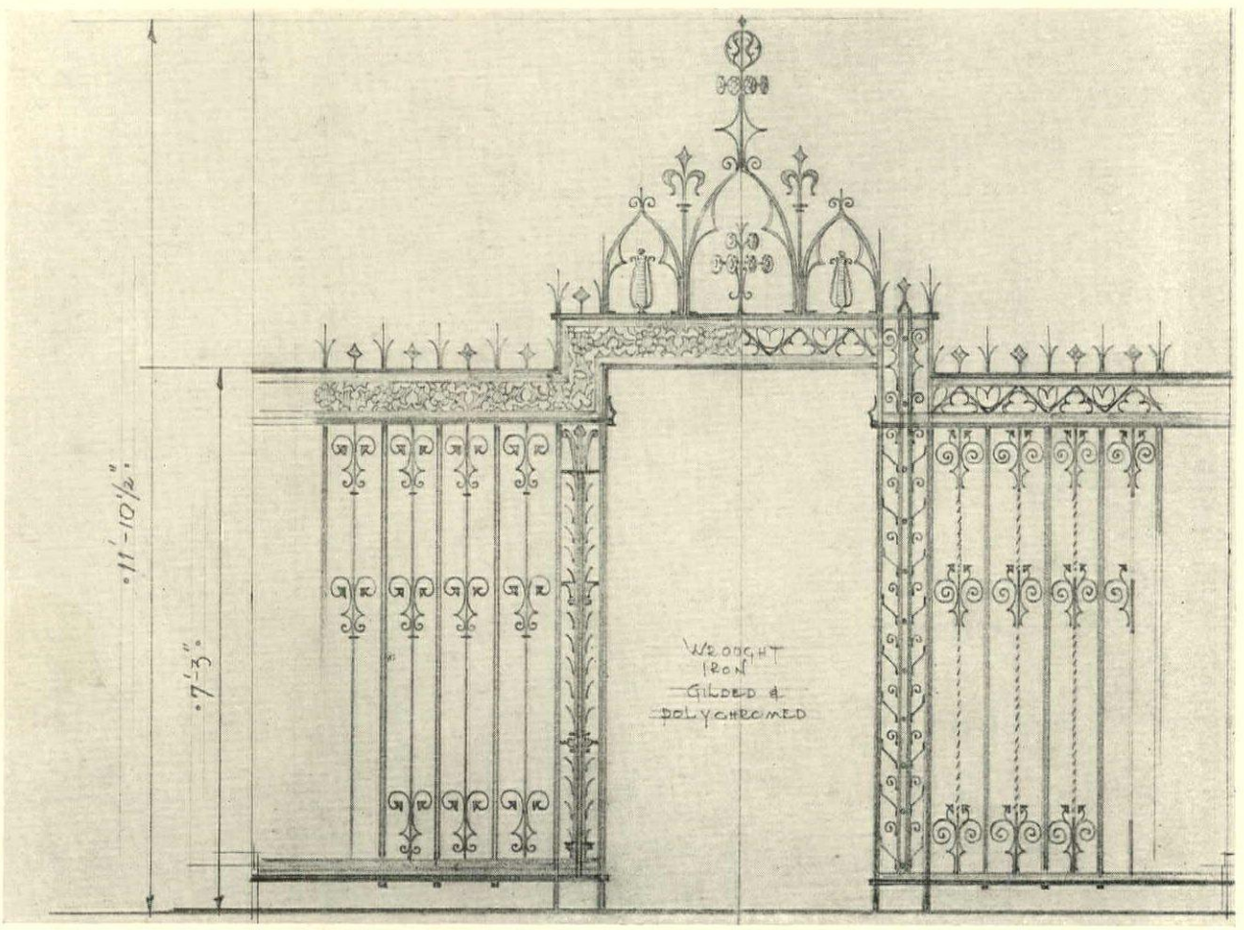
HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN



SKETCH OF UNDERBALCONY AND SACRISTY LIGHTING FIXTURES, REPRODUCED TO SCALE ONE-HALF INCH EQUALS ONE FOOT



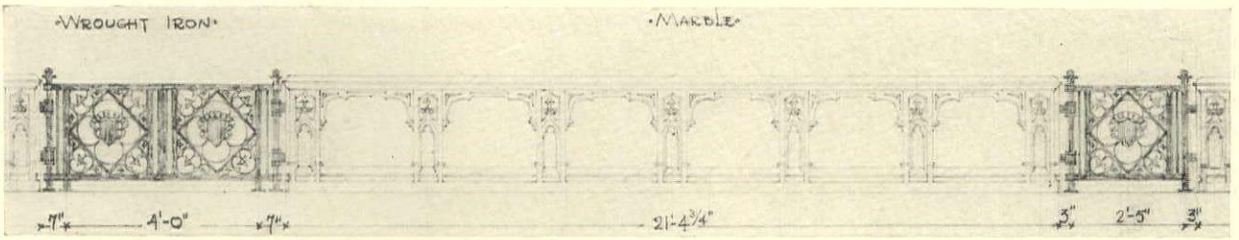
PLAN OF ALTAR SHOWING LOCATION OF VARIOUS ELEMENTS OF THE INTERIOR ARCHITECTURAL SCHEME



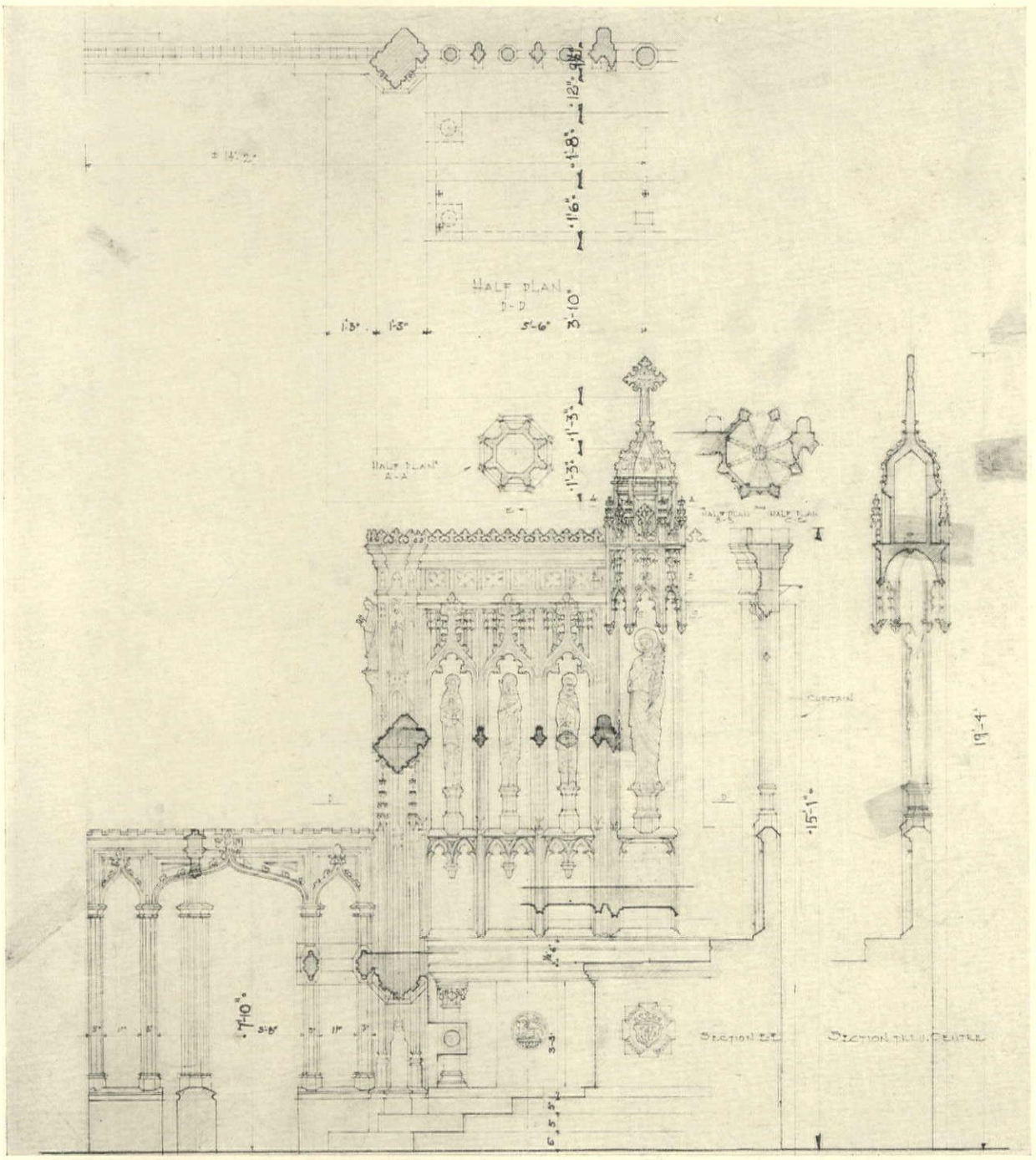
ELEVATION OF TRANSEPT SCREEN, SHOWN ON THE PLAN ABOVE AS NUMBER 6, REPRODUCED HERE TO SCALE THREE-EIGHTHS INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN



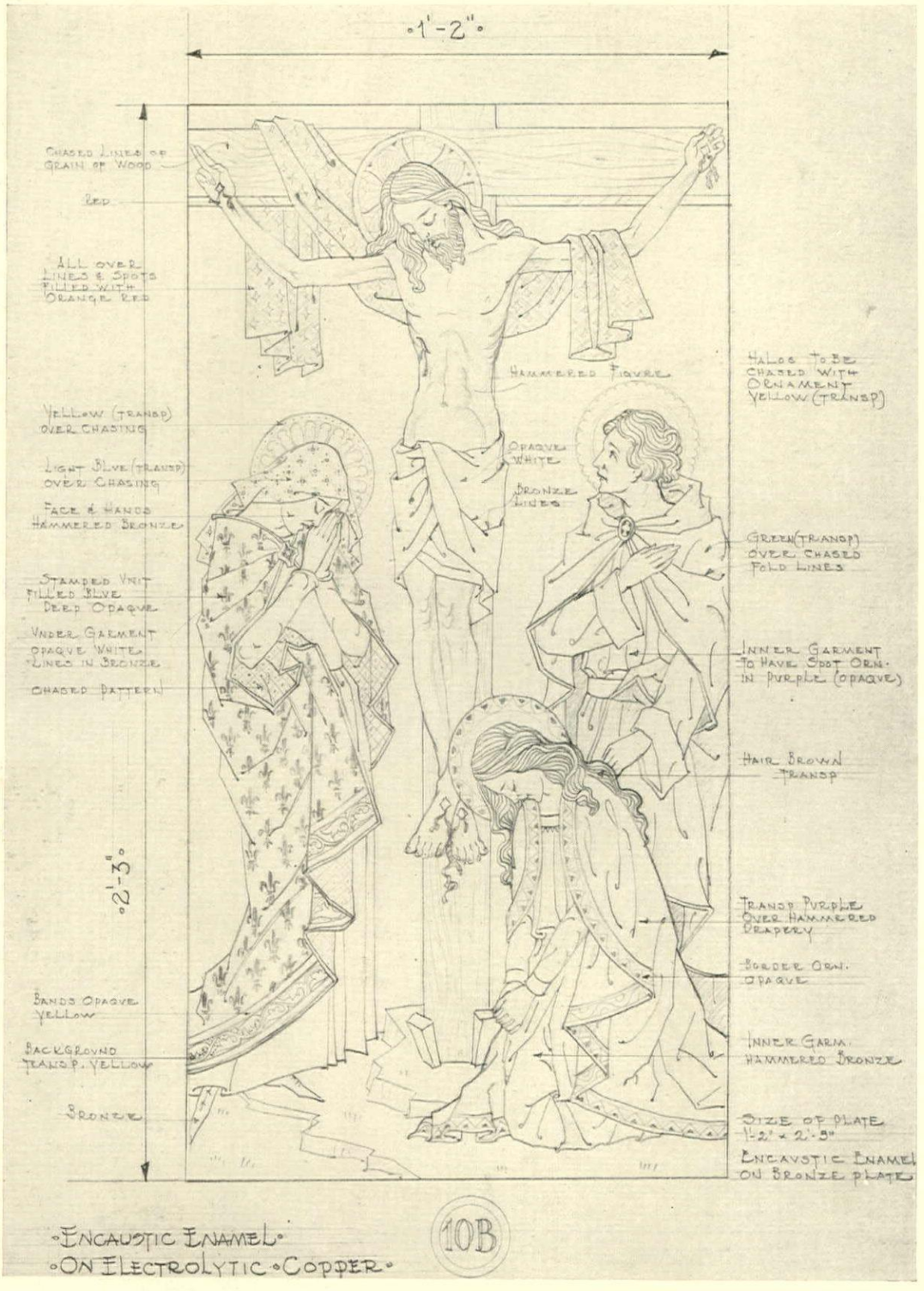
SKETCH OF ALTAR RAIL OF MARBLE WITH IRON GATES, REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT



ELEVATION, PLAN AND SECTION OF HIGH ALTAR AS FINALLY APPROVED, REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

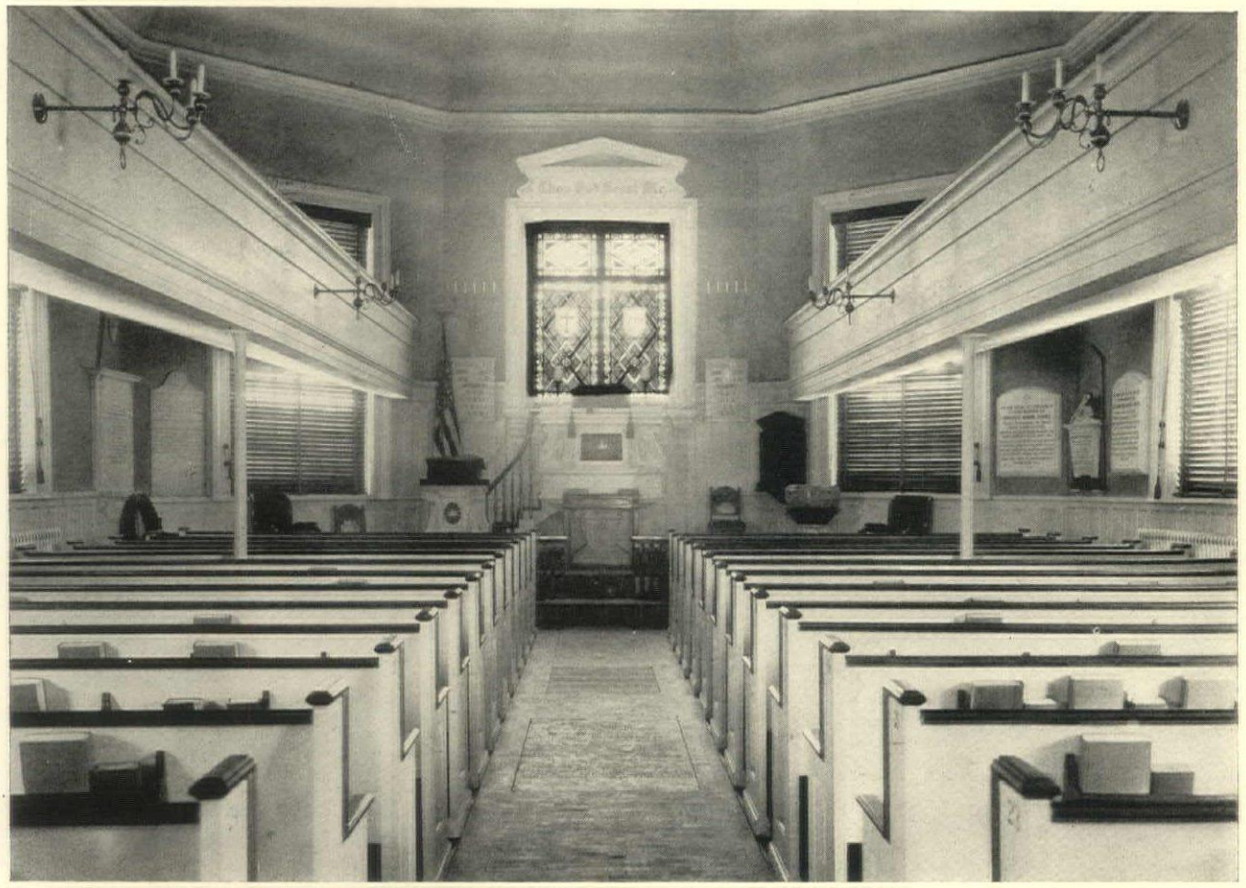
HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN



FULL SIZE STUDY FOR DESIGN OF THE STATION OF THE CROSS, REPRODUCED ONE-QUARTER FULL SIZE

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN



ABOVE IS REPRODUCED A PHOTOGRAPH OF THE INTERIOR OF GLORIA DEI (OLD SWEDES') CHURCH. THE CHURCH WAS FOUNDED IN 1677, AND THE PRESENT CHURCH BUILDING WAS DEDICATED IN 1700. THE OLD CHURCH HAD BEEN RENOVATED SEVERAL TIMES, THE LAST IMPROVEMENT HAVING BEEN MADE ABOUT TWENTY-FIVE YEARS AGO

AT THE RIGHT IS SHOWN THE WINE-GLASS PULPIT IN ST. PETER'S CHURCH. THE CHURCH BUILDING WAS COMPLETED IN 1761. THE WINE-GLASS PULPIT, WITH ITS SOUNDING BOARD, THE READING DESK, AND CHANCEL RAIL, WERE PLACED IN THEIR PRESENT POSITIONS IN THE THIRD YEAR AFTER THE CHURCH WAS OPENED FOR SERVICE. PRESIDENT AND MRS. WASHINGTON ATTENDED ST. PETER'S CHURCH DURING THE WINTER OF 1781-1782



INTERIORS OF OLD PHILADELPHIA CHURCHES



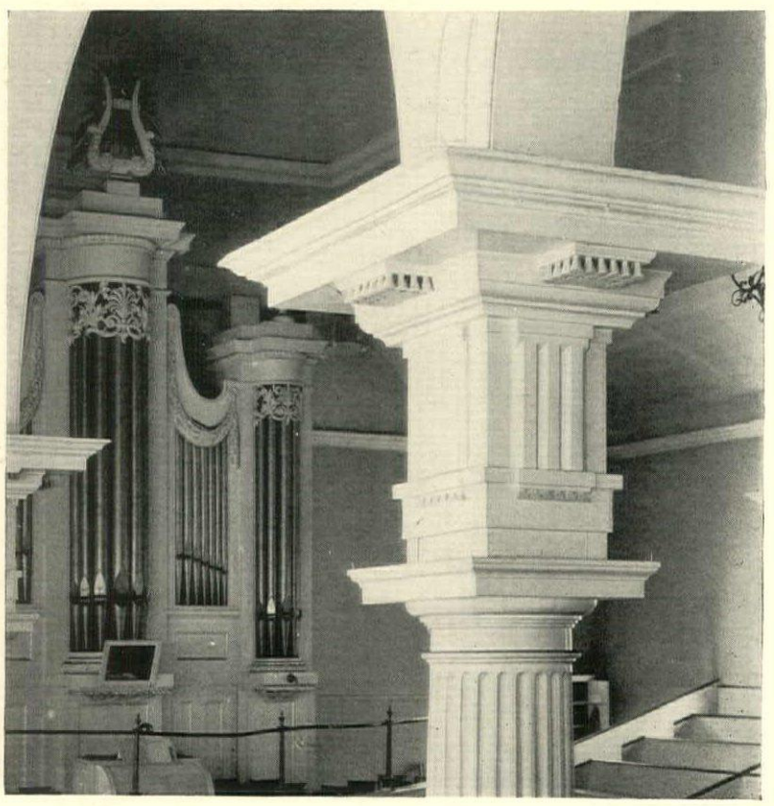
LOOKING TOWARD THE ALTAR



LOOKING TOWARD THE REAR

CHRIST CHURCH, BUILT IN 1695

THE CHURCH WAS FOUNDED UNDER A PROVISION IN THE ORIGINAL CHARTER OF KING CHARLES II TO WILLIAM PENN. HERE THE COLONIAL GOVERNORS HAD THEIR STATE PEW, MARKED BY THE COAT OF ARMS BEARING THE MONOGRAM OF WILLIAM AND MARY. GEORGE AND MARTHA WASHINGTON REGULARLY ATTENDED THE CHURCH FROM 1790 TO 1797, DURING WASHINGTON'S PRESIDENCY. OTHER REGULAR WORSHIPPERS OF THE CHURCH WERE JOHN ADAMS, WHILE HE WAS PRESIDENT, THE MARQUIS DE LAFAYETTE ON HIS SECOND VISIT TO THIS COUNTRY, BENJAMIN FRANKLIN, ROBERT MORRIS AND BETSY ROSS. THE PULPIT DATES FROM 1769. THE ORGAN, ORIGINALLY BUILT IN 1765, HAS BEEN REBUILT TWICE, EXCEPT THE FRONT CASE. MOST OF THE MATERIAL OF WHICH THE BUILDING IS CONSTRUCTED WAS BROUGHT FROM ENGLAND

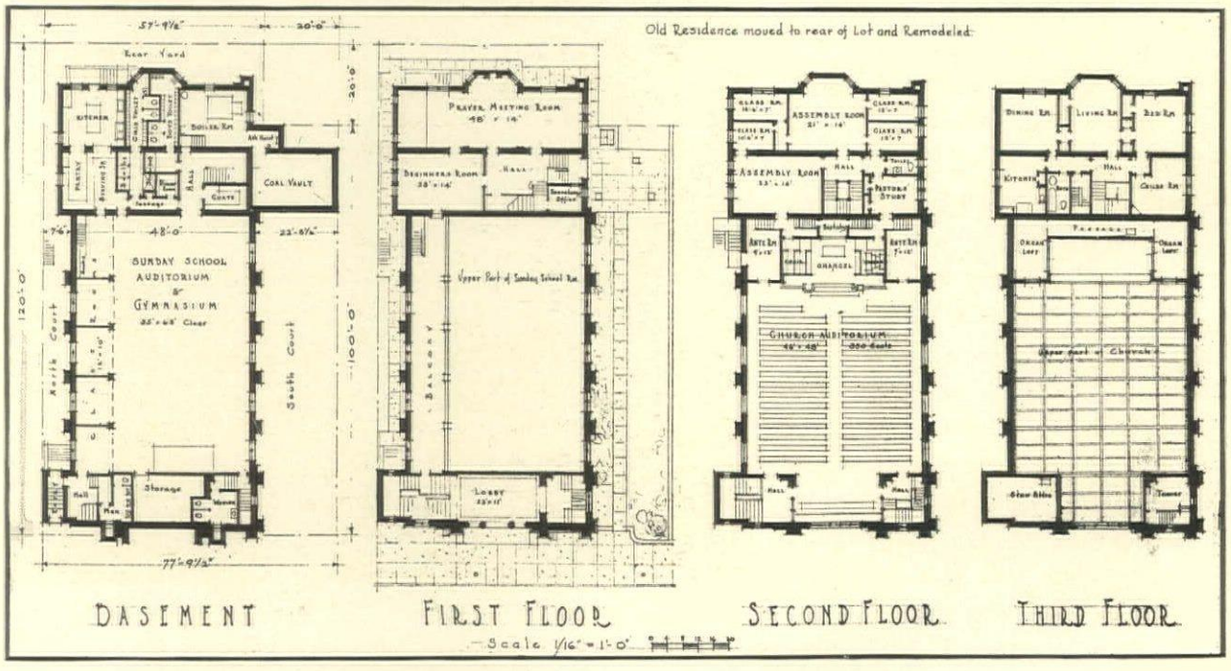


DETAIL OF CAPITAL AND ENTABLATURE

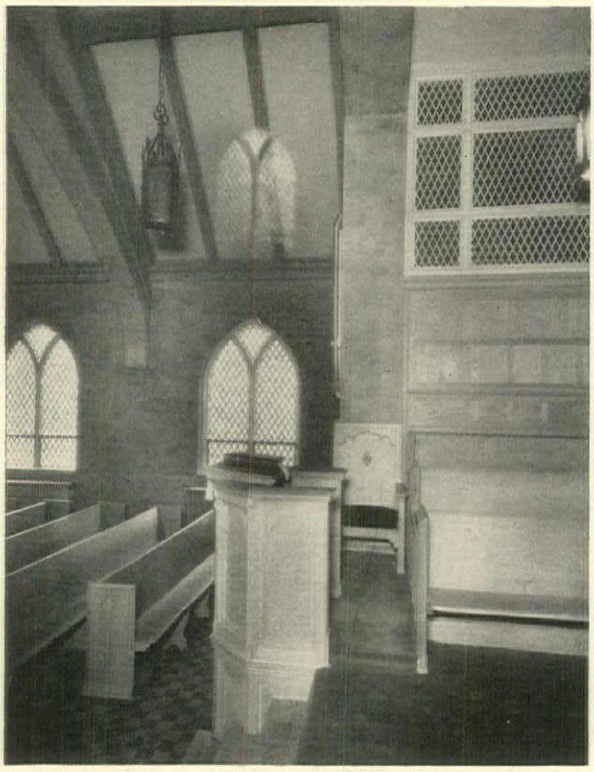
INTERIORS OF OLD PHILADELPHIA CHURCHES

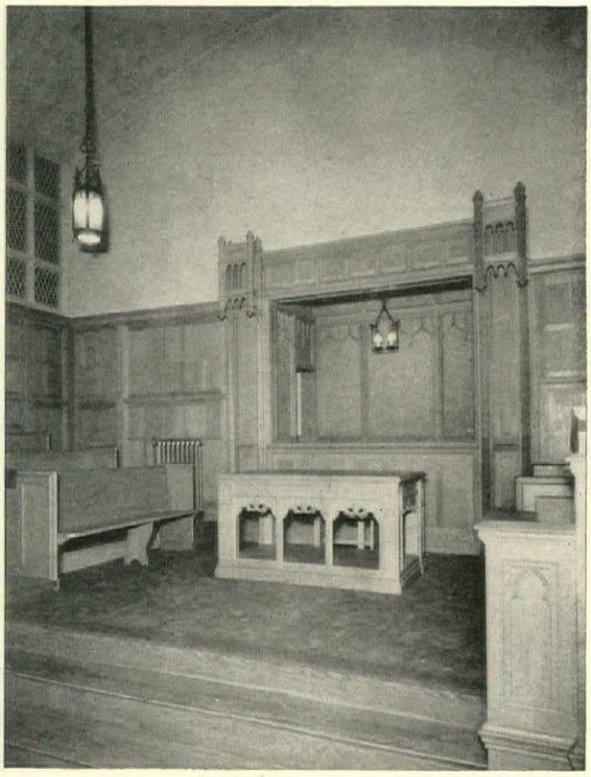


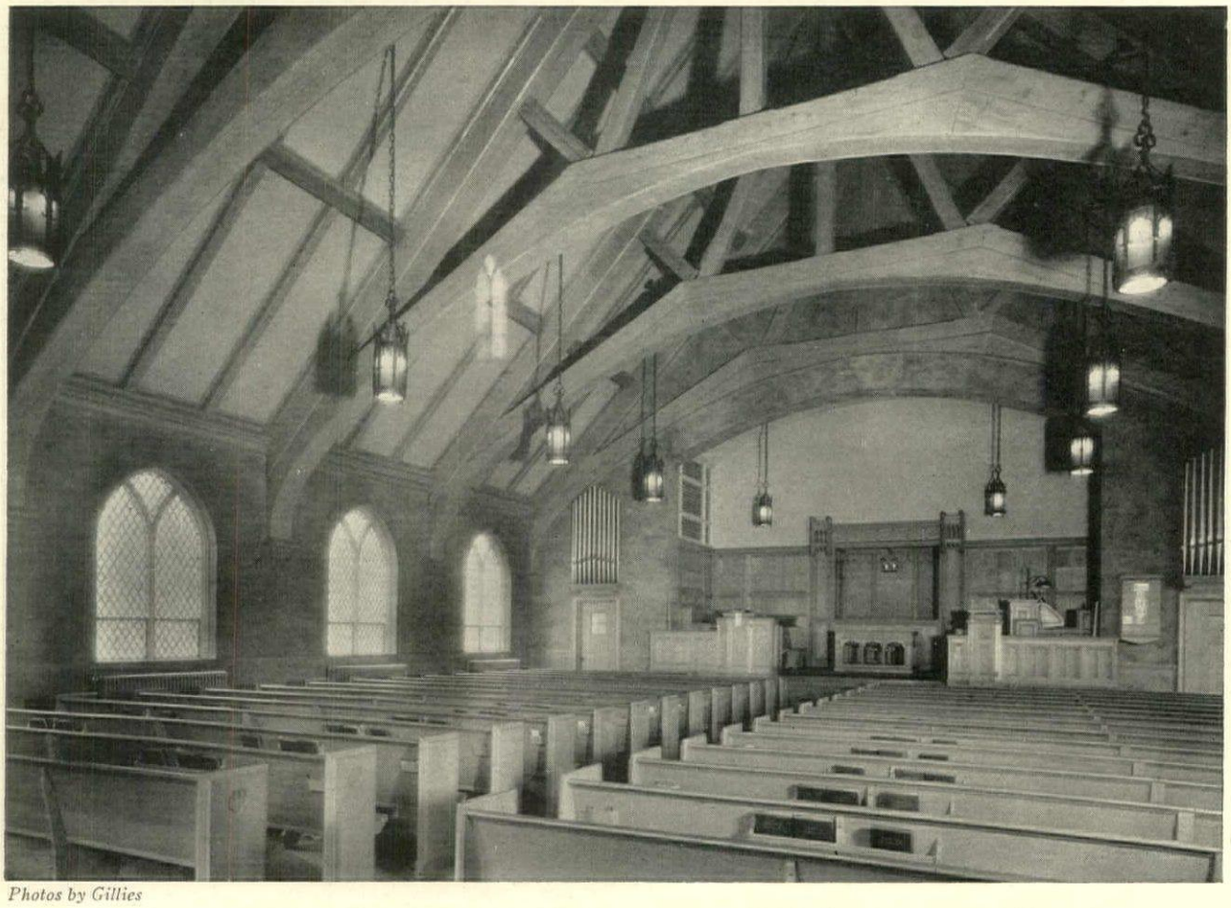
Photo by Gillies



TRINITY BAPTIST CHURCH, BROOKLYN, N. Y.—TILLION & TILLION, ARCHITECTS

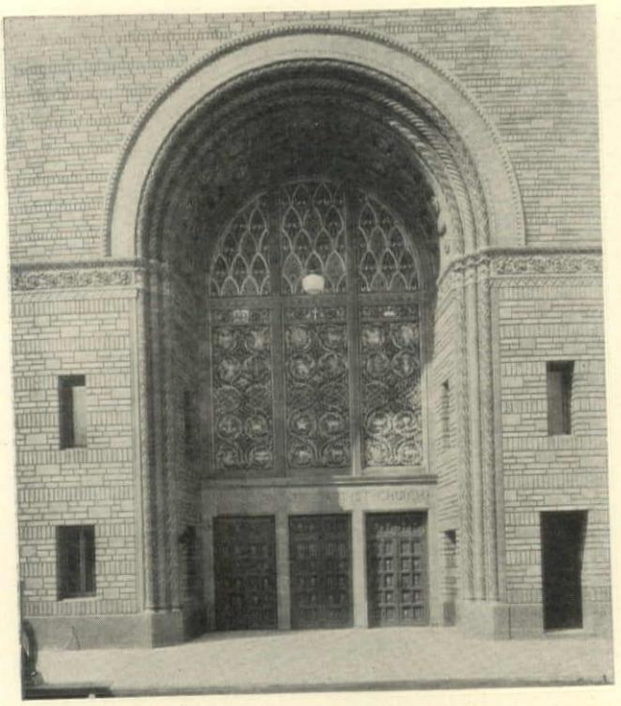


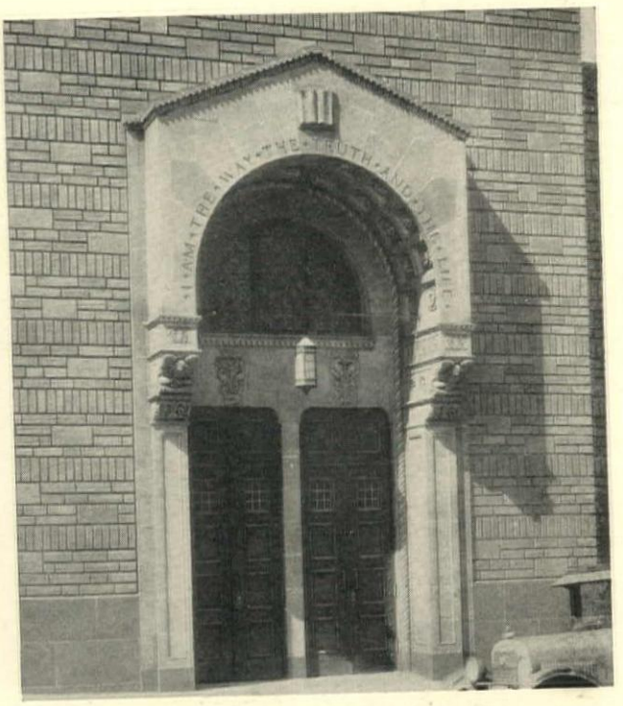


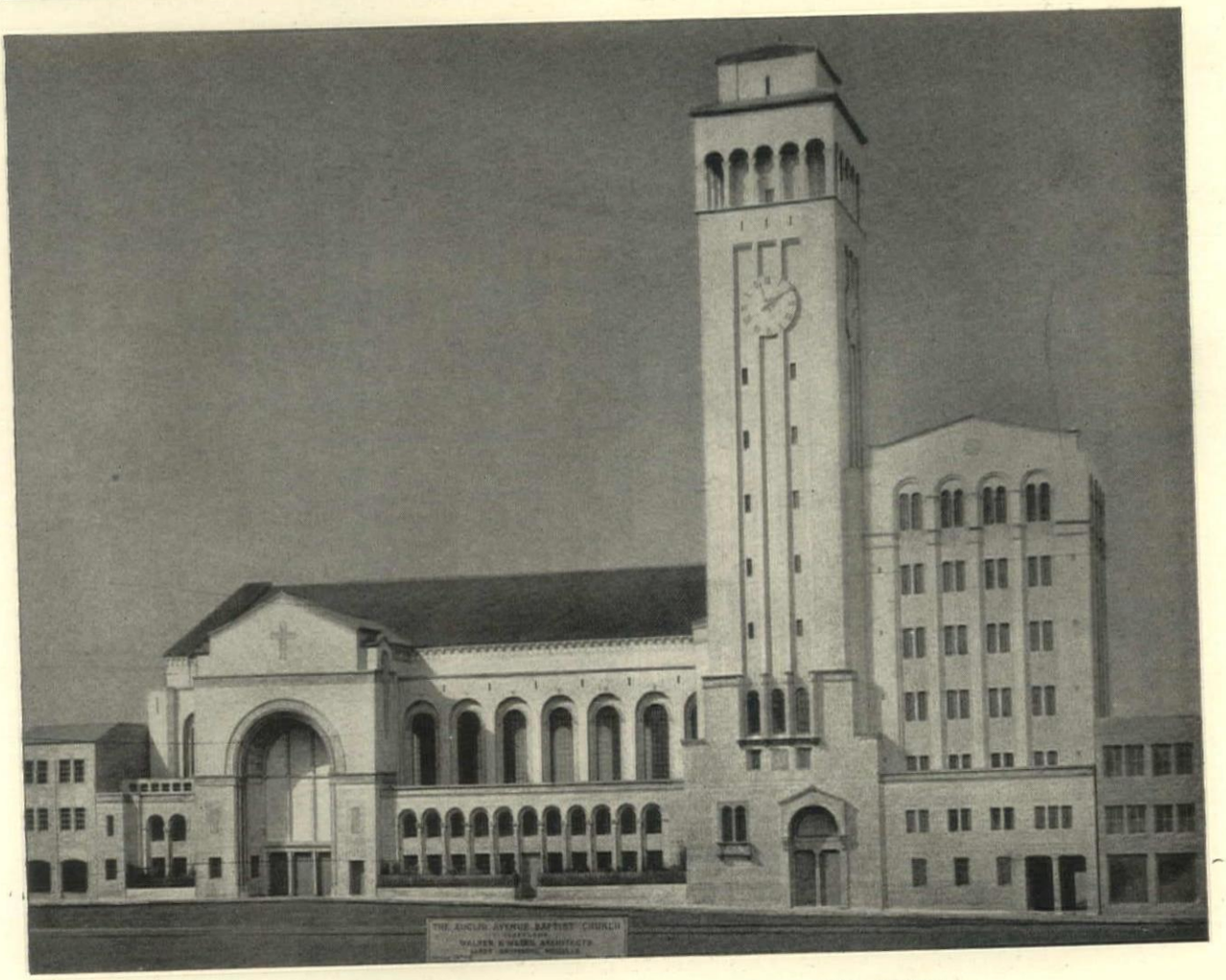


Photos by Gillies

TRINITY BAPTIST CHURCH, BROOKLYN, N. Y.—TILLION & TILLION, ARCHITECTS

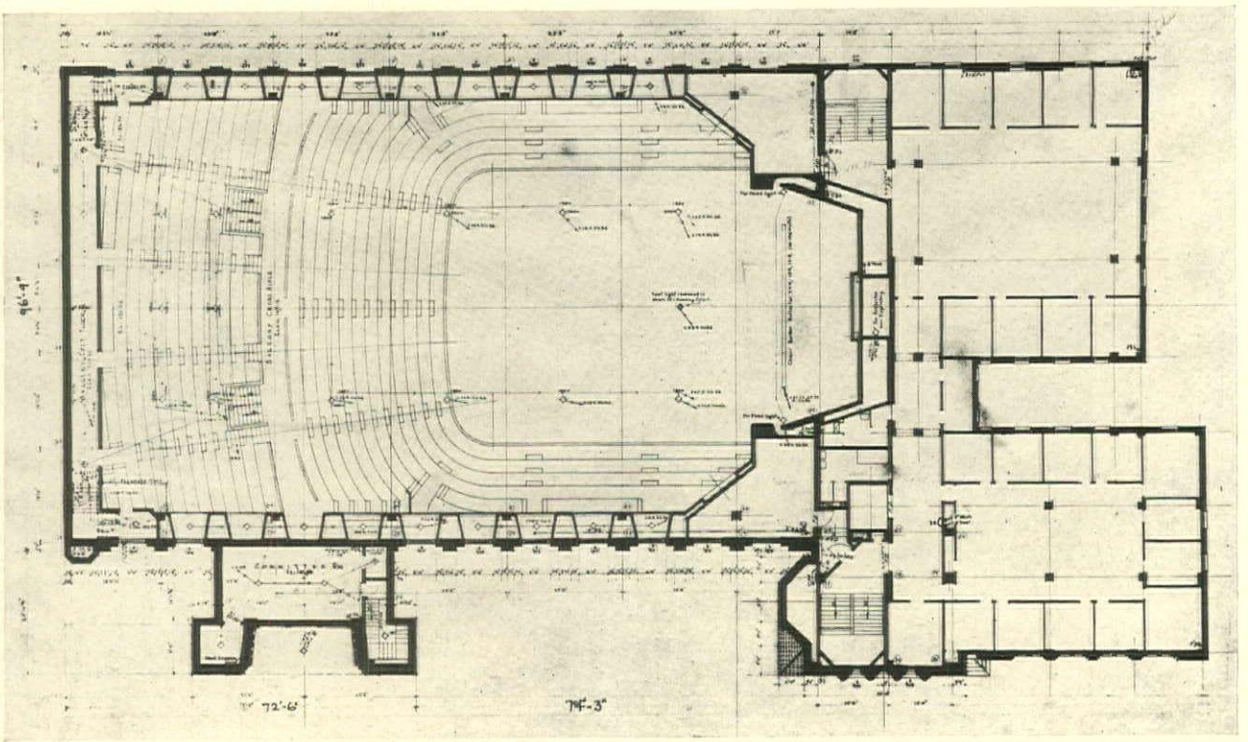




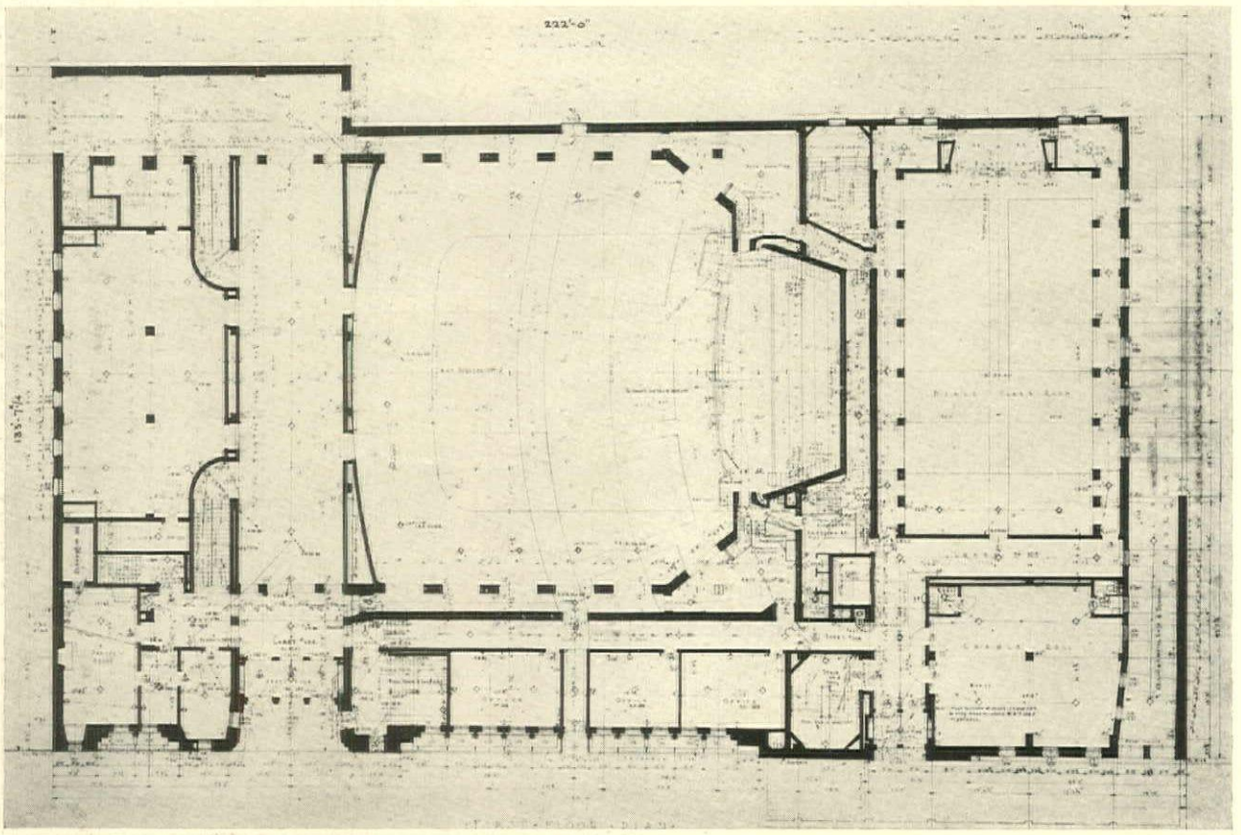


EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS



THIRD FLOOR PLAN



FIRST FLOOR PLAN

EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS



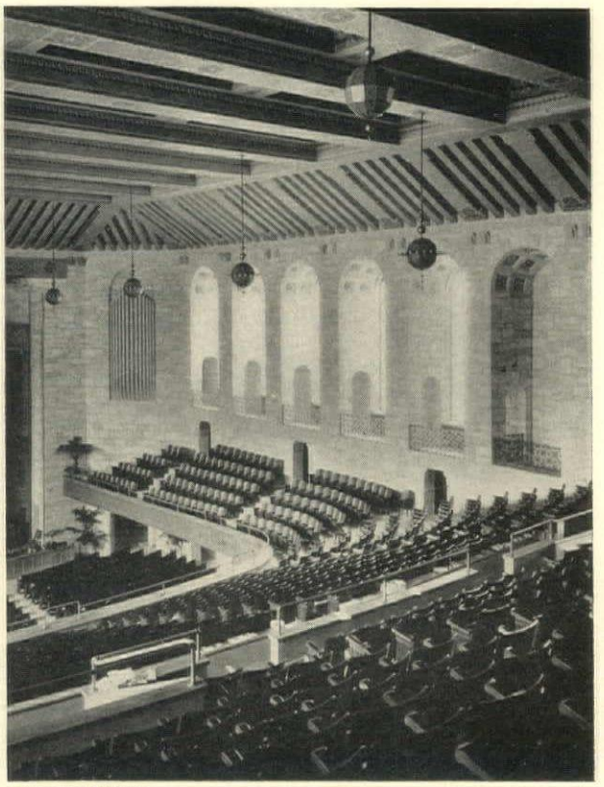


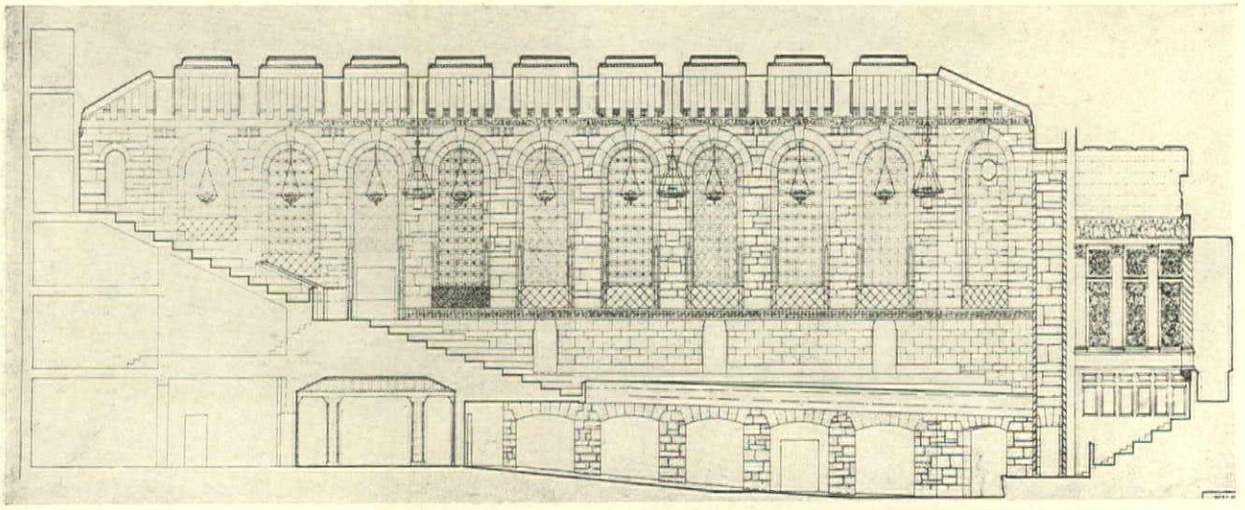
Photo by Brenza



Photo by Brenza

EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS



ABOVE: LONGITUDINAL SECTION

AT RIGHT: DETAIL OF SIDE WALL OF AUDITORIUM

BELOW: TRANSVERSE SECTION, LOOKING TOWARD PLATFORM

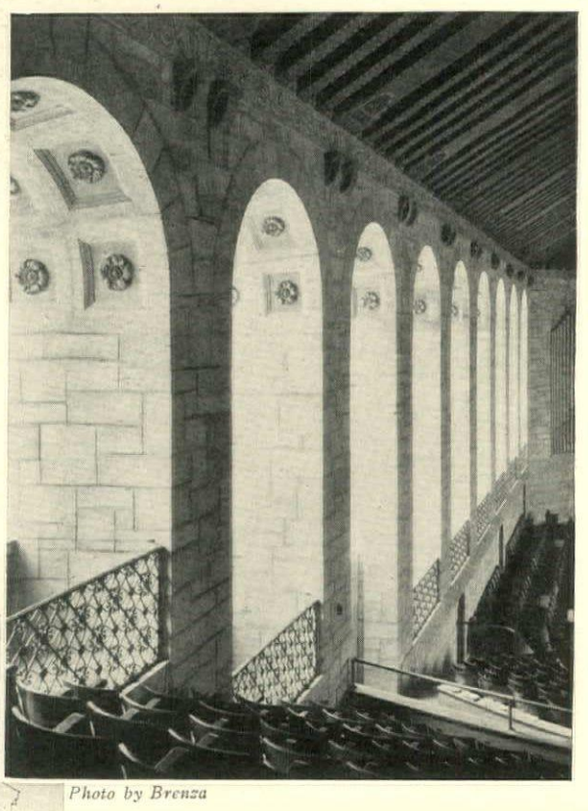
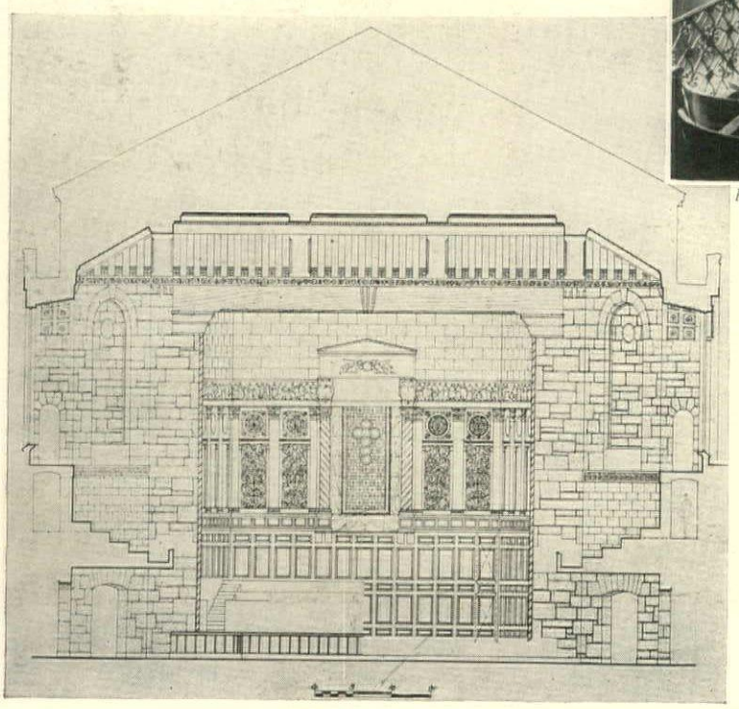


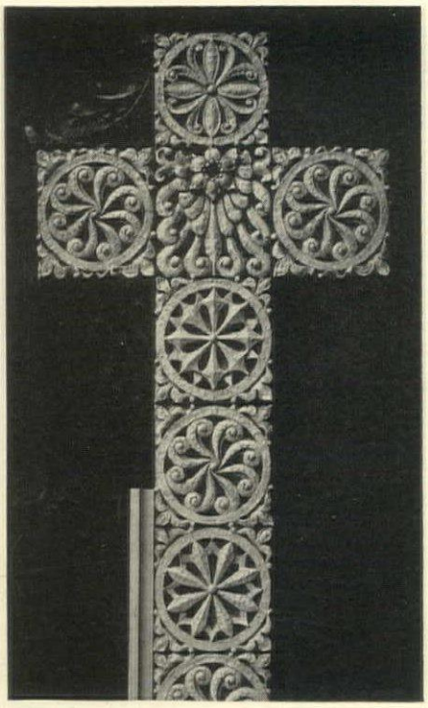
Photo by Brenza



EUCLID AVENUE BAPTIST CHURCH,
CLEVELAND, OHIO

WALKER & WEEKS,
ARCHITECTS









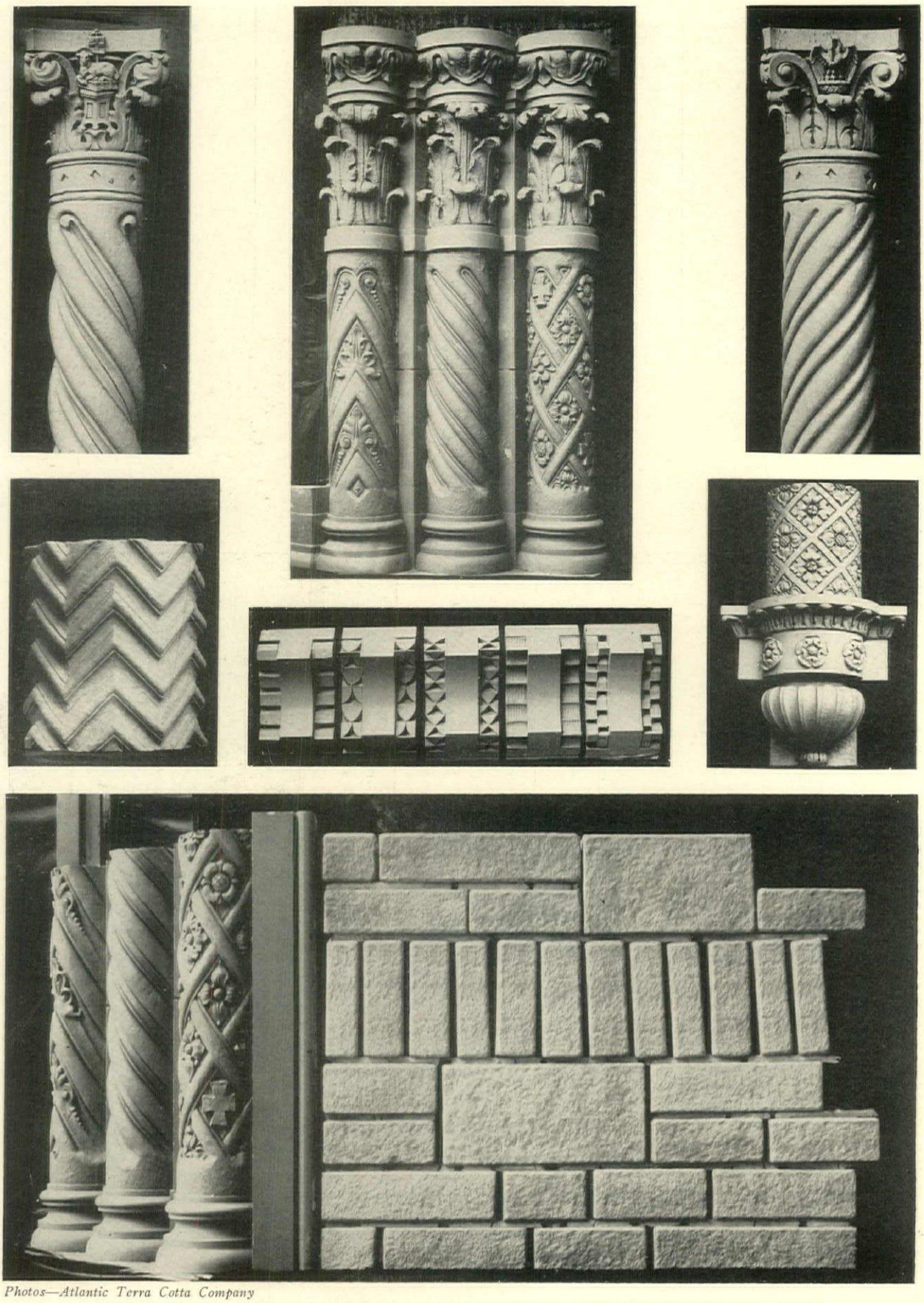




Photos—Atlantic Terra Cotta Company

TERRA COTTA DETAILS, EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS



Photos—Atlantic Terra Cotta Company

TERRA COTTA DETAILS, EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

ENGINEERING AND CONSTRUCTION

OPEN TIMBER ROOF CONSTRUCTION IN SMALL CHURCHES

By John A. Wetzel, A. I. A.

SELDOM is an architect free from cost limitation in the shaping of his design and the selection of materials. With what special emphasis this applies to the design of churches of moderate seating capacity, all architects who have executed such commissions will unhappily testify. Let it be known at the outset, then, that they who have committed errors similar to those outlined in this article stand forgiven without need of self-defense. As one of the many who have been guilty of lapses of good judgment in this particular item of church construction, the writer speaks from the ranks, while pointing hopefully toward a better day.

My thesis is that numerous small churches otherwise well studied suffer materially from the treatment of the exposed interior roof members. What a small percentage of such roofs are truly satisfying in their relief value. How very many of them have been erected, not with the thought of the play of light and shadow carried to the eye below, but rather as a proud affirmation by the architect that he is likewise an engineer who knows his $M=fS=\frac{1800 \times bd^2}{6}$. The ABC of construction that the strength of a beam varies as its breadth and the square of its depth has been our undoing. To be sure, our exposed rafters must be set with the wide dimension vertically and very frequently at standard floor joist spacing—else what are beam tables for?

Two by fours, two by sixes, and even two by eights, have greeted the writer's eyes, in churches otherwise well designed. They have been set in the proper structural manner to secure the maximum load bearing capacity, but what harsh, staccato shadows they cast, and what knife-like edges they offer to the eyes of the congregation. At times, even the purlins assume the economic structural shape.

In this day when there are churches and chapels with carefully considered open timber work sufficiently frequent about the countryside to afford excellent working examples, one is inclined, as he comes upon new samples of the frontier style, to feel that not only have the funds for building run low as the edifice reached the roof, but likewise the resourcefulness of the architect.

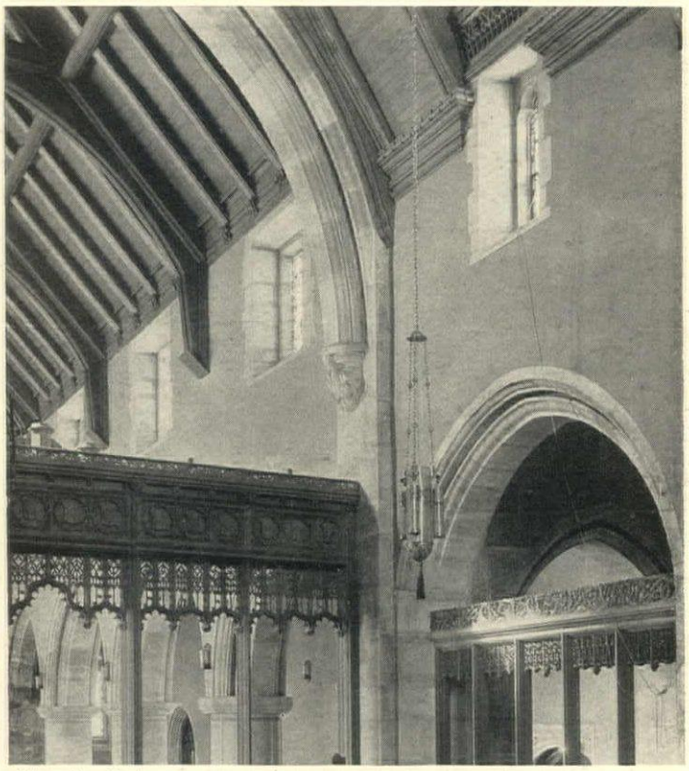


Photo by Clark

ST. MARK'S CHURCH, MT. KISCO, N. Y.

BERTRAM G. GOODHUE, ARCHITECT

While the remark seems platitudinous, it is apparently desirable we be reminded, in the case of wooden roofs, that we need not be fearful of a deflection that would be troublesome if we were dealing with a plastered ceiling. Likewise, that the depth of a beam may spell strength to the trained engineering eye, but breadth of beam spells stability and permanency when the effect is taken as a whole.

Figure 1 shows a simple rafter built of stock materials that is pleasing in its relief values. It is similar to those used in the roof of the nave at

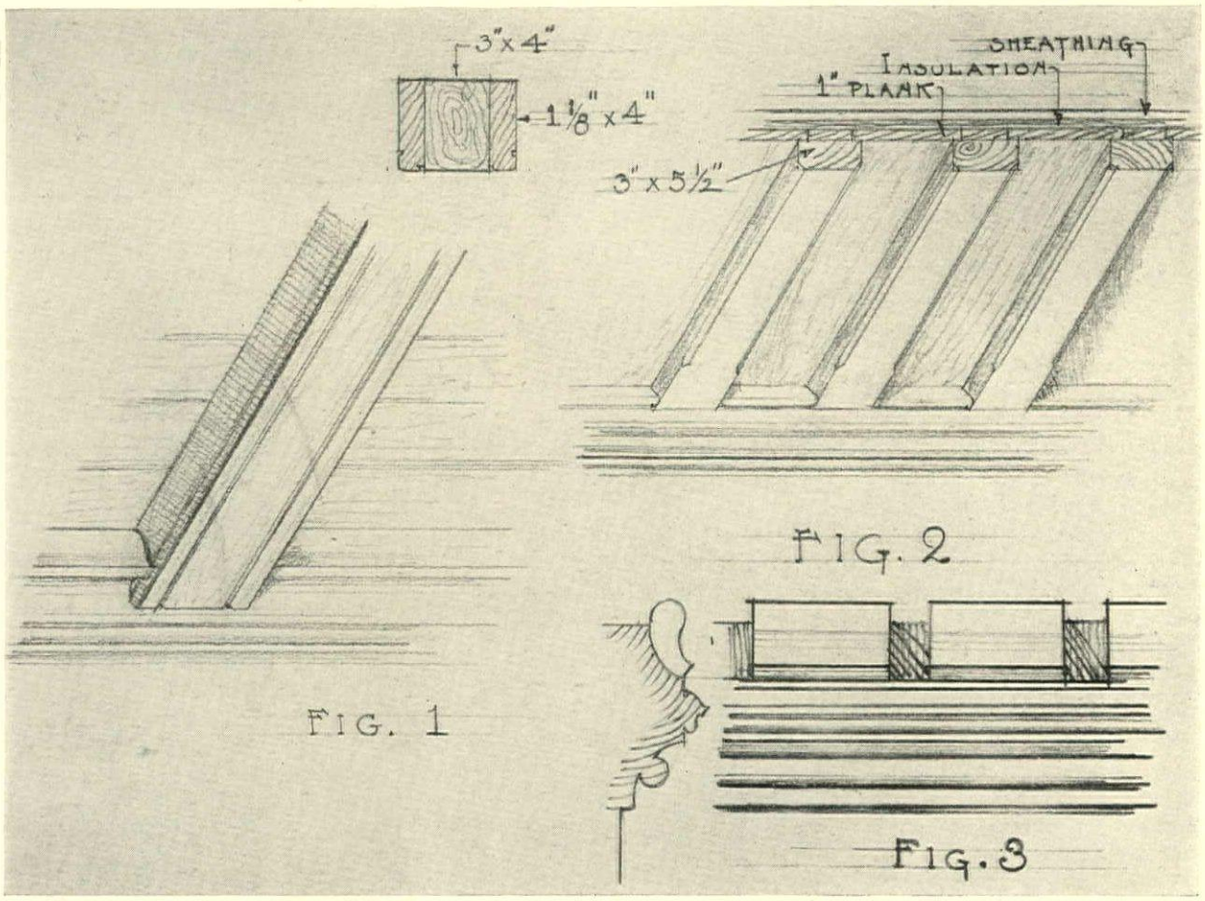


FIG. 1

FIG. 2

FIG. 3

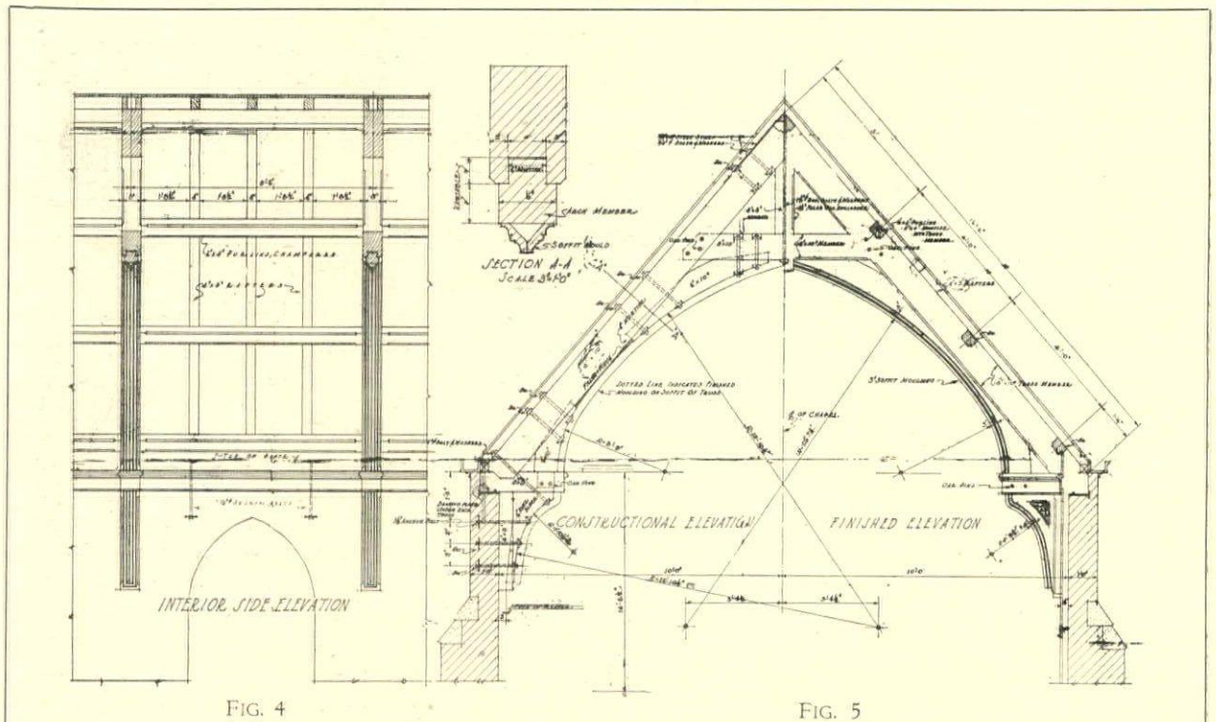


FIG. 4 FIG. 5

CHESHIRE MEMORIAL PARISH HOUSE CHAPEL, TARBORO, N. C.

HOBART UPJOHN, ARCHITECT



Photo by Clark

ST. JOHN'S EPISCOPAL CHURCH, BUFFALO, N. Y.

MAYERS, MURRAY & PHILLIP (BERTRAM GROSVENOR GOODHUE ASSOCIATES), ARCHITECTS

St. Mark's, Mt. Kisco, N. Y., where they are spaced approximately thirty inches on centers. In this roof but one purlin, located at the collar beam of the truss, divides the span from ridge to plate, and the fact that the span below the purlin is considerably greater than that above adds greatly to the pleasing informality of the treatment. This church is one of the finest examples of the parish type that Bertram Goodhue produced, and it will well repay a visit, not alone for the open timber roof construction but for the excellent proportion of nave, side aisle and chancel, and the exquisite carving of the rood screen, pulpit, choir stalls, and the careful design of the sanctuary pieces.

Figure 2 shows a suggested treatment using stock three by sixes set flat, and on a centering that would permit the use of wide plank set with the run of the rafters, after the manner of some thirteenth century examples.

Figure 3 shows a simple moulded cornice that functions well in breaking the angle made by the junction of the roof construction with the side walls.

Figures 4 and 5 show the roof of a chapel which is part of the Cheshire Memorial Parish House at Tarboro, N. C., designed by Hobart Upjohn. The drawings demonstrate a simple and inexpensive treatment of a roof that resulted in a pleasing effect of light and shadow. On this job, the well meaning and helpful contractor, without informing the architect of his intentions, ordered two by six rafters instead of the three by four, as they contained the same amount of lumber per lineal foot and were according to his judgment much more desirable on account of their added strength. So in addition to education within our ranks, away from a too strict adherence to the structural ideal, a wider field awaits us.

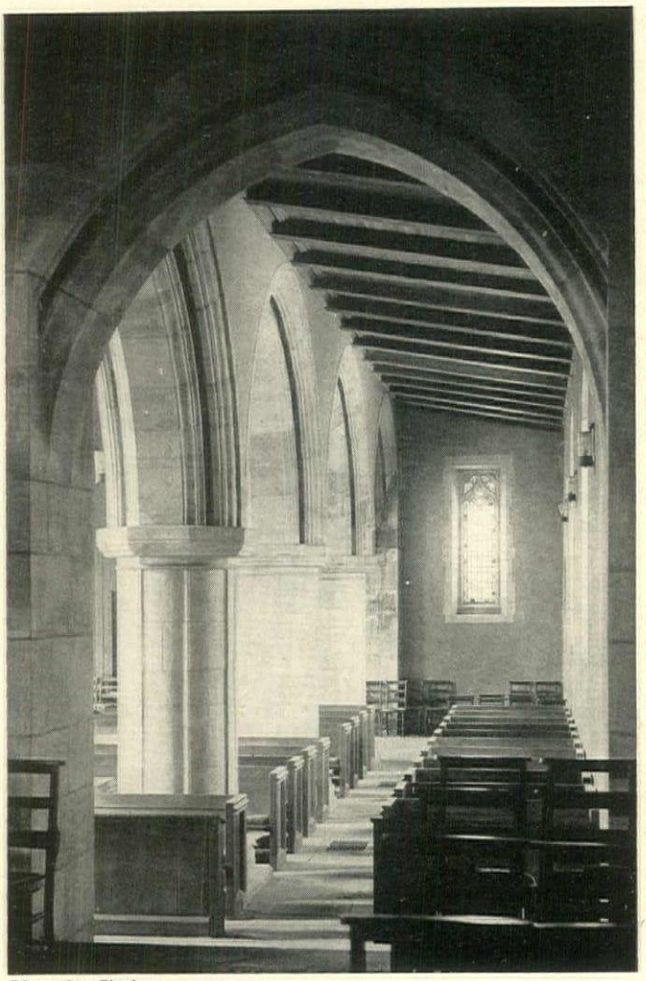


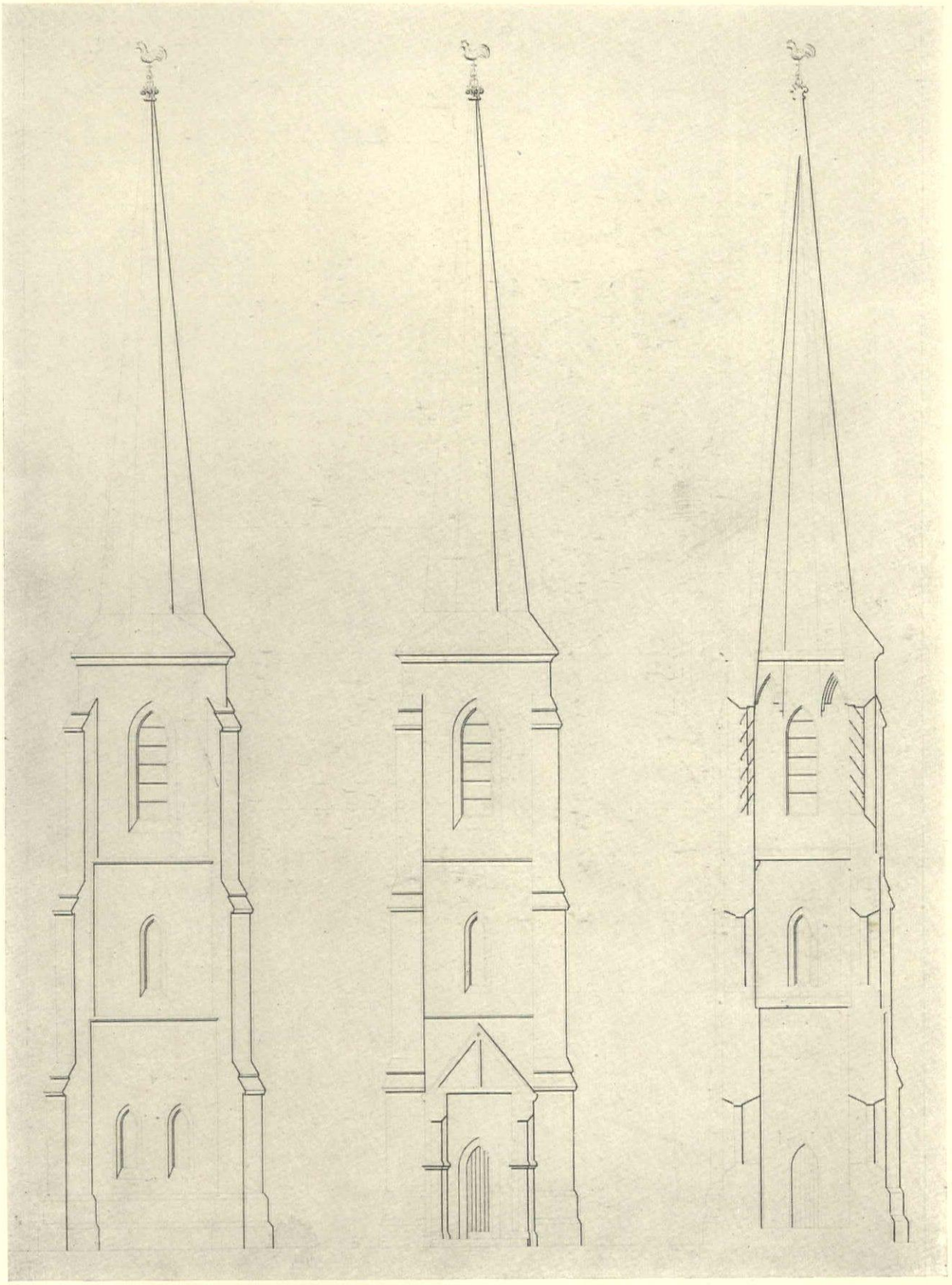
Photo by Clark

ST. MARK'S CHURCH, MT. KISCO, N. Y.

BERTRAM G. GOODHUE, ARCHITECT

It is likewise a predilection of the writer that deep shelves at the joining of the wall line and roof line are distressing in proportion to their depth. The architect may find precedent for almost anything he chooses to do if he search far enough. Many samples of thirteenth and fourteenth century churches honestly built and of sufficient charm to warrant a pilgrimage, may be found with rafters extending to a plate on the outer side of a thick wall where they seem to disappear into an uncertain void as far as the eye can perceive; the top of the wall or secondary plate at the inner face of the wall forming a wide shelf with no attempt to close the opening above. It would seem that the hygienic, graceful, and pleasing thing to do is to close such an opening on not less than a vertical line and preferably with mouldings that swing inwardly as they approach the roof.

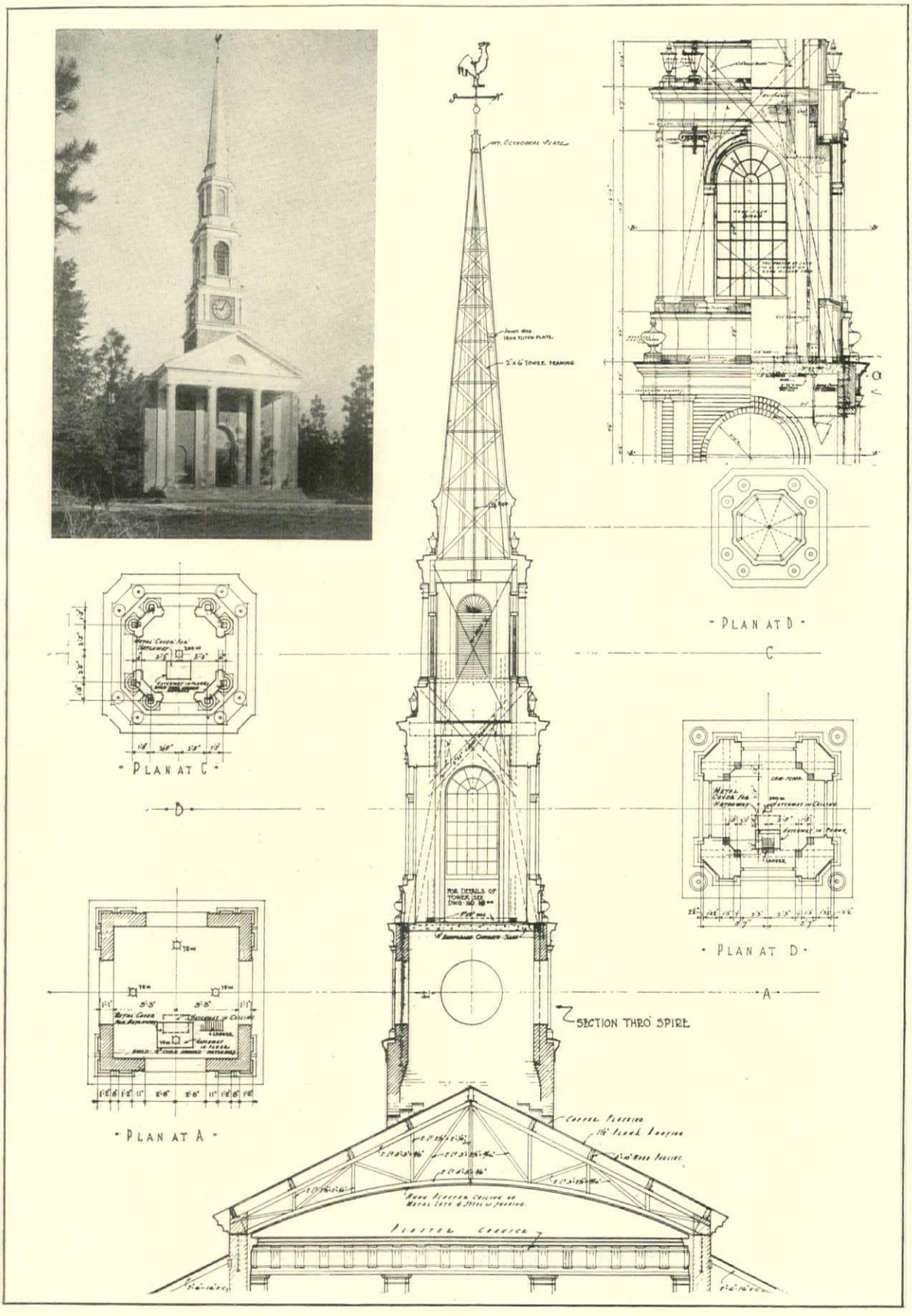
One should not carry an individual preference too far, so the matter of closing the opening where the rafters are carried over purlins is one that must be left to the judgment of the designer. Suffice it to say that, when rafters, shallow in depth, are used, such space can well be closed with an effect of having let the rafters into the purlin. And here again it can scarcely be debated that the feeling of substantial construction thereby produced is more pleasing than the shadows of the deep pockets which are formed by the rafters running freely over the top of the purlin, much good precedent to the contrary notwithstanding.



ELEVATIONS AND SECTION OF TOWER, CHRIST CHURCH, RALEIGH, N. C.

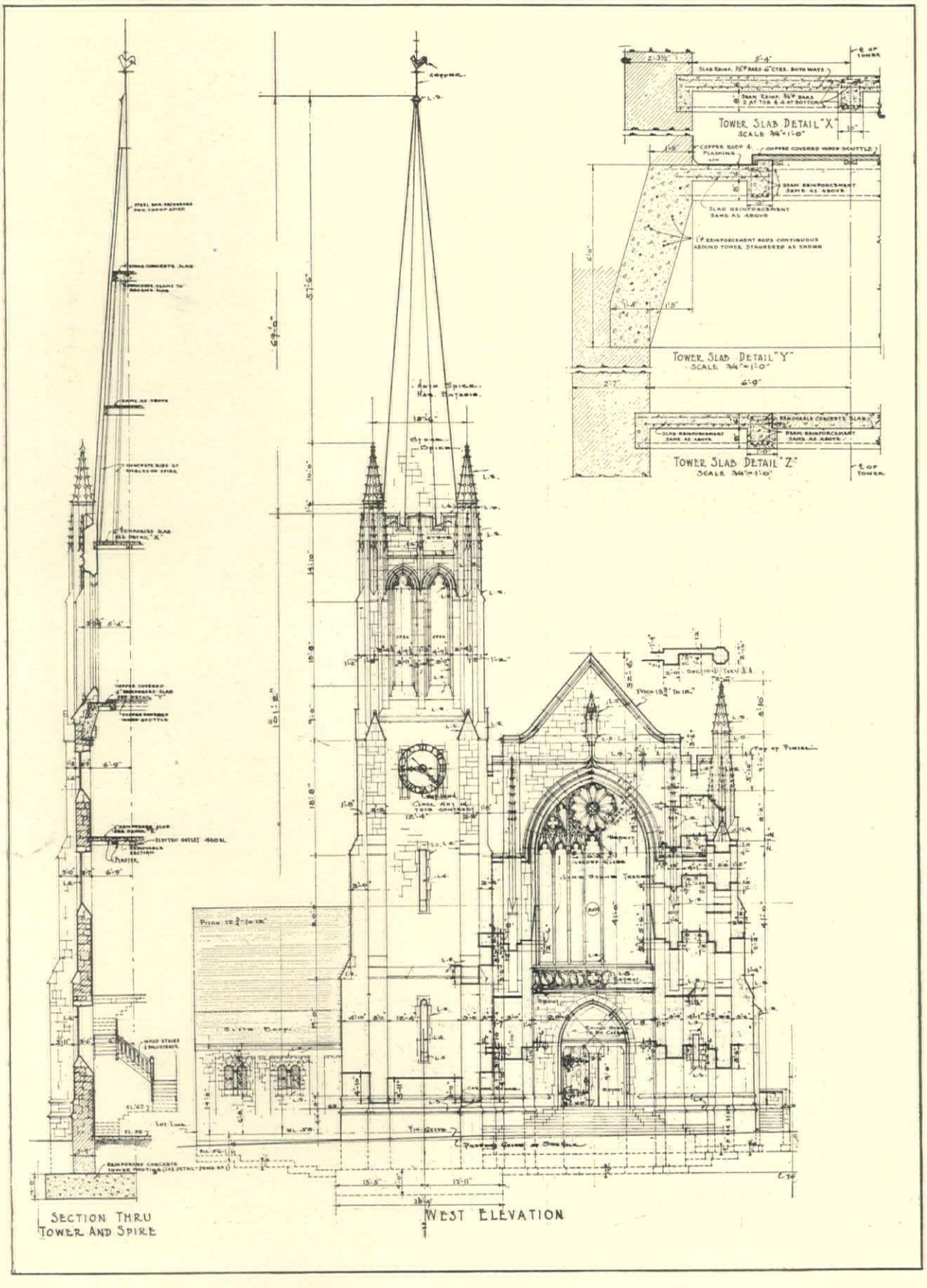
RICHARD UPJOHN, ARCHITECT

(From the original drawing dated September 19, 1846)



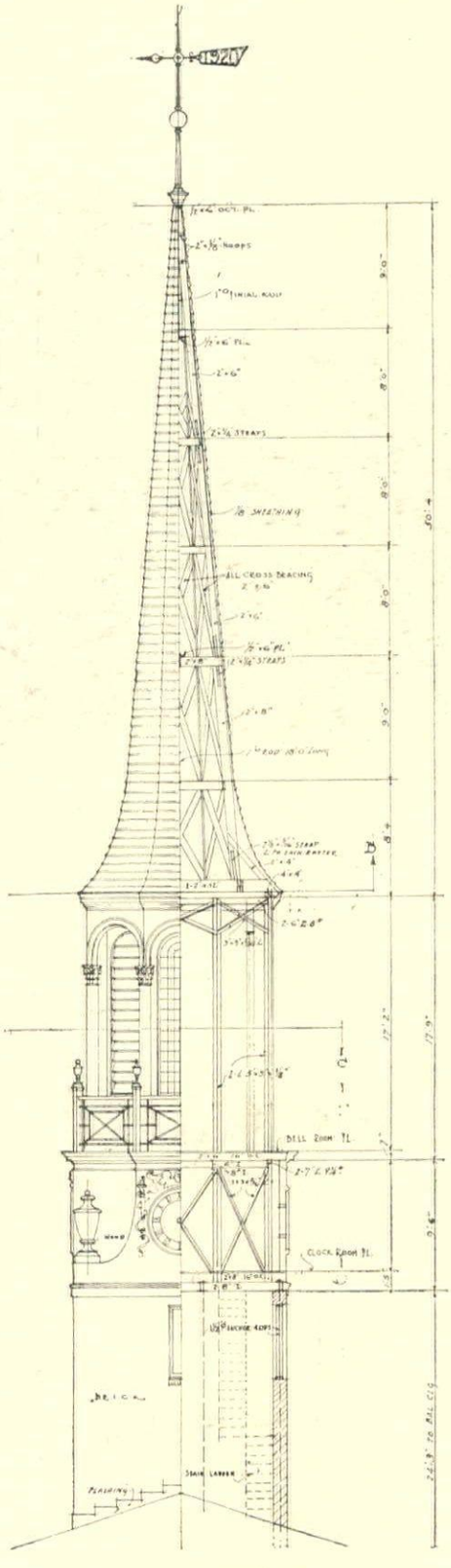
SPIRE DETAILS

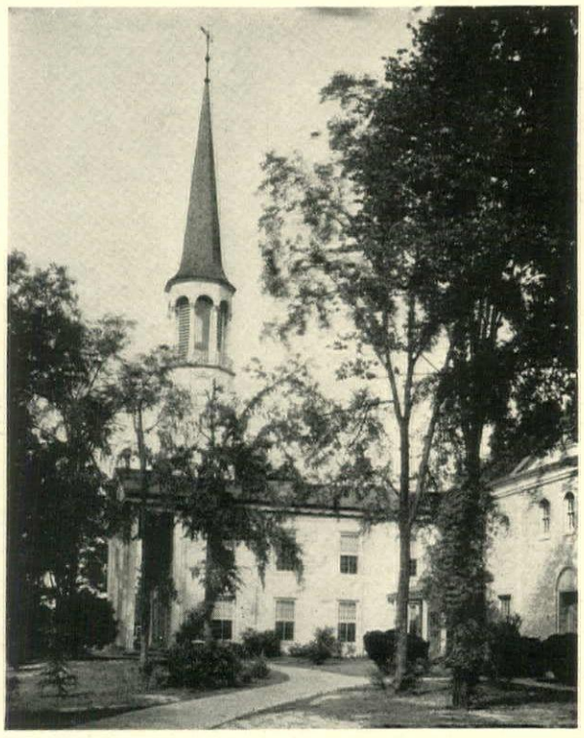
PINEHURST CHURCH, PINEHURST, N. C.—HOBART UPJOHN, ARCHITECT

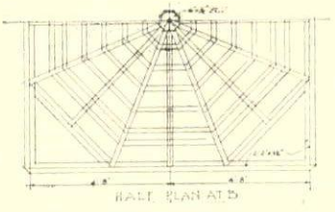


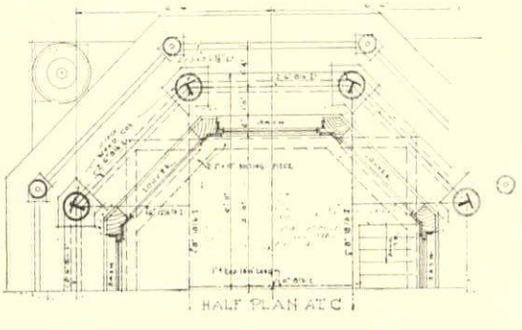
FIRST PRESBYTERIAN CHURCH, WILMINGTON, N. C.—HOBART UPJOHN, ARCHITECT

(For perspective see page 358)









SPIRE DETAIL, CHURCH AT FAYETTEVILLE, N. C.

HOBART UPJOHN, ARCHITECT



Photo by Wallace

ST. JOHN'S EVANGELICAL LUTHERAN CHURCH, OGONTZ, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT

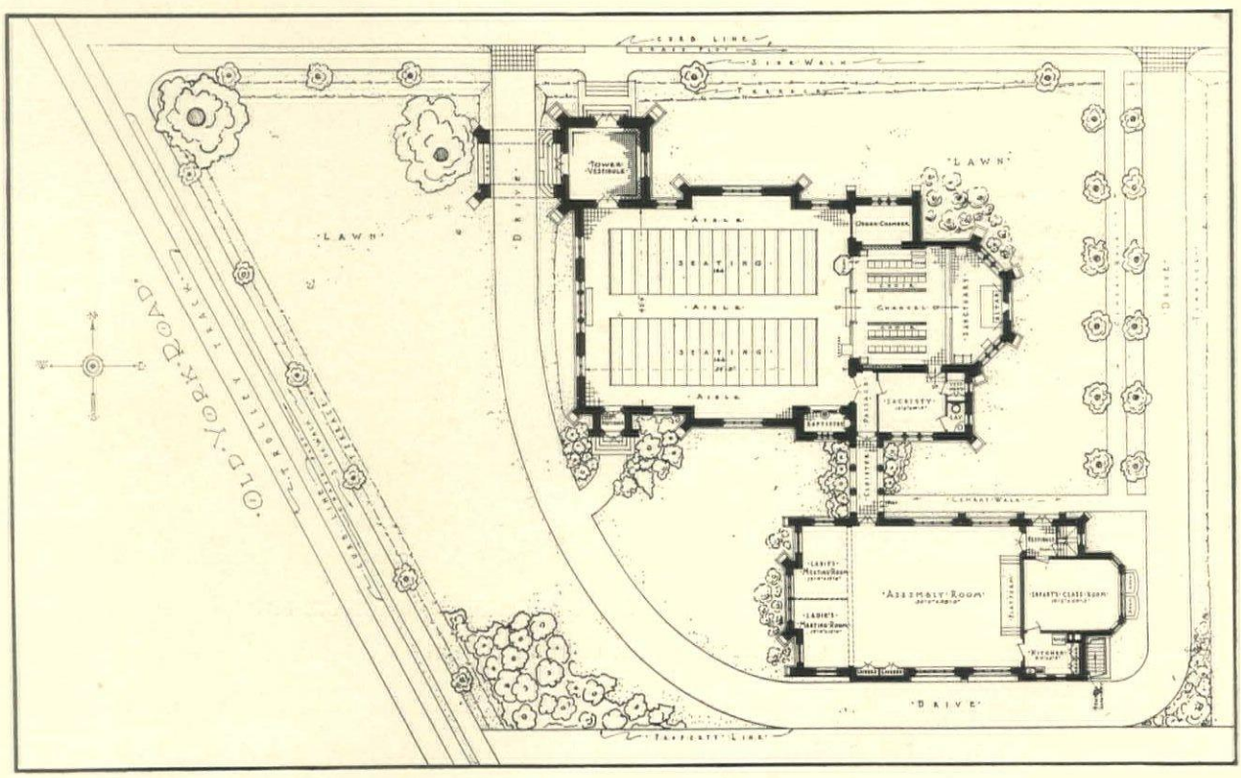


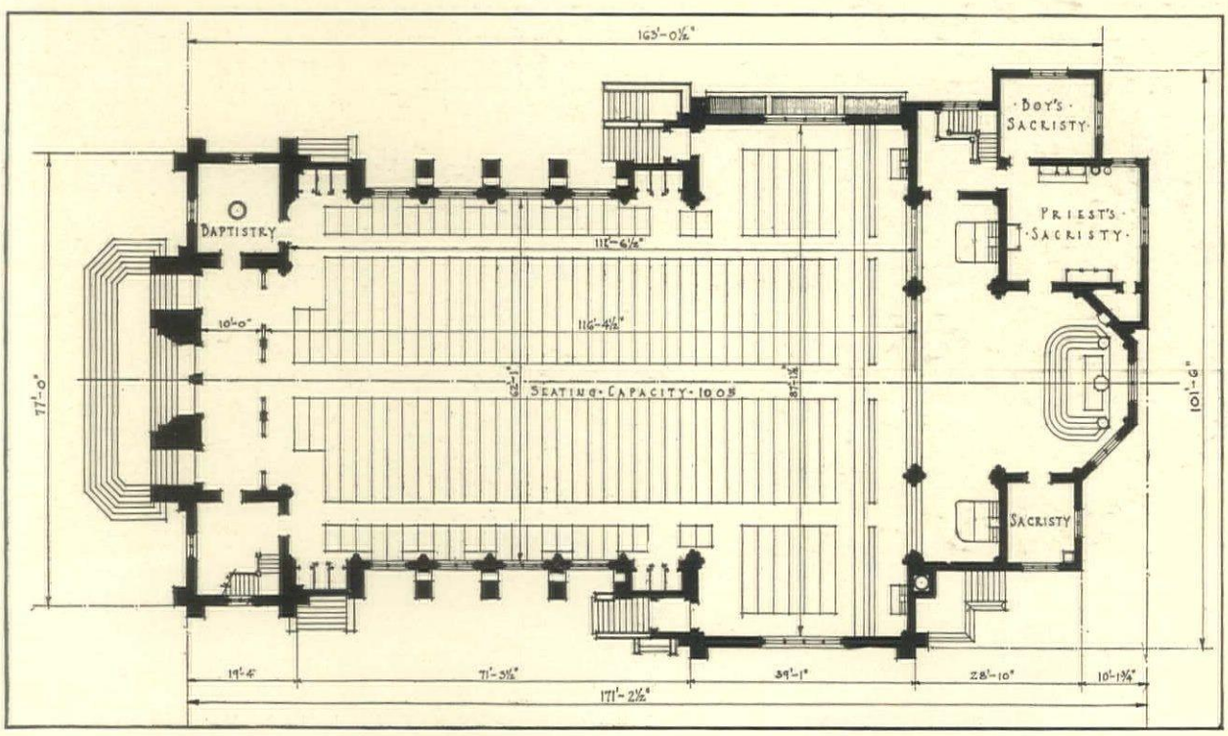


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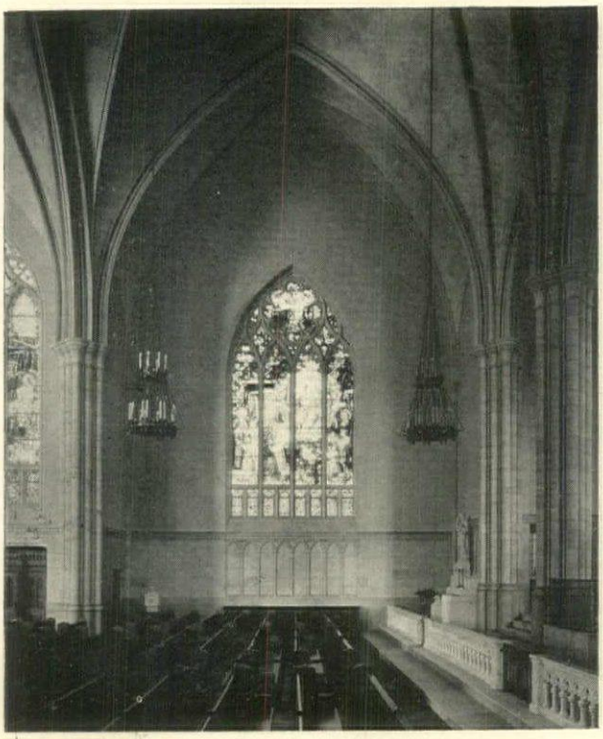
ST. JOHN'S EVANGELICAL LUTHERAN CHURCH, OGONTZ, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT





CHURCH OF ST. MARY GATE OF HEAVEN, OZONE PARK, L. I., N. Y.—EMILE G. PERROT, ARCHITECT





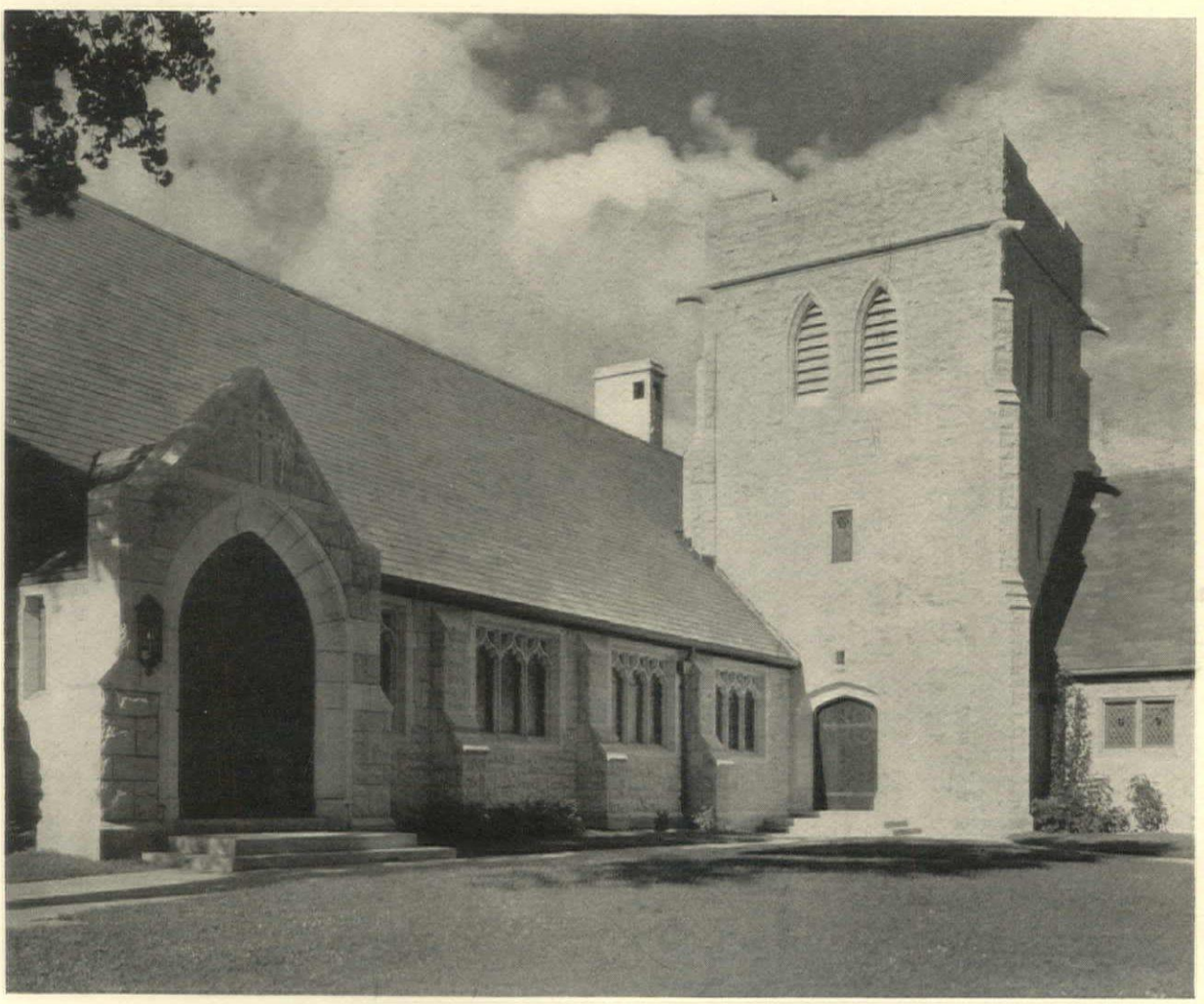


CHURCH OF ST. MARY GATE OF HEAVEN, OZONE PARK, L. I., N. Y.

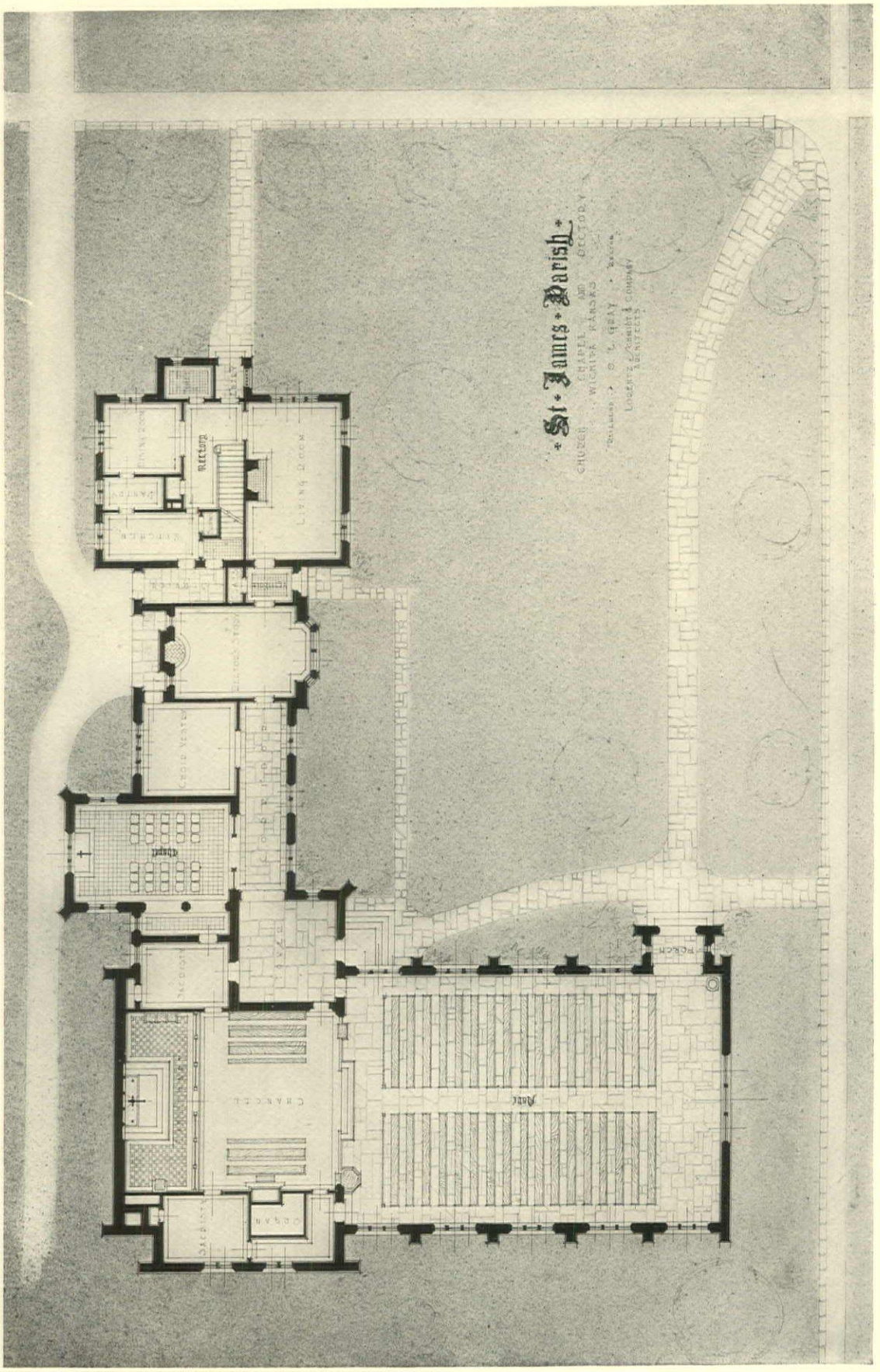
EMILE G. PERROT, ARCHITECT

A GROUP OF CHURCHES OF MODERATE COST





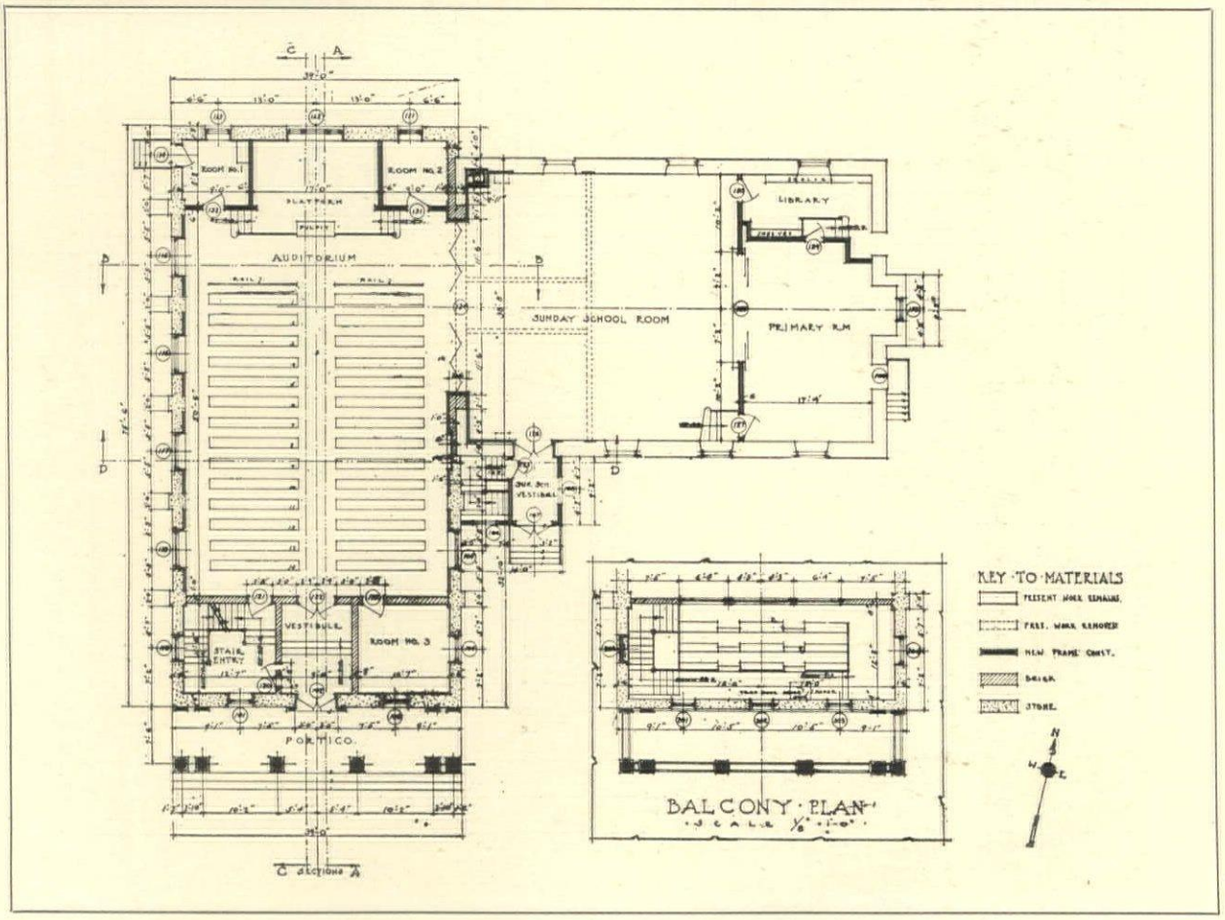
ST. JAMES EPISCOPAL CHURCH, WICHITA, KAN.—SCHMIDT, BOUCHER & OVEREND, ARCHITECTS



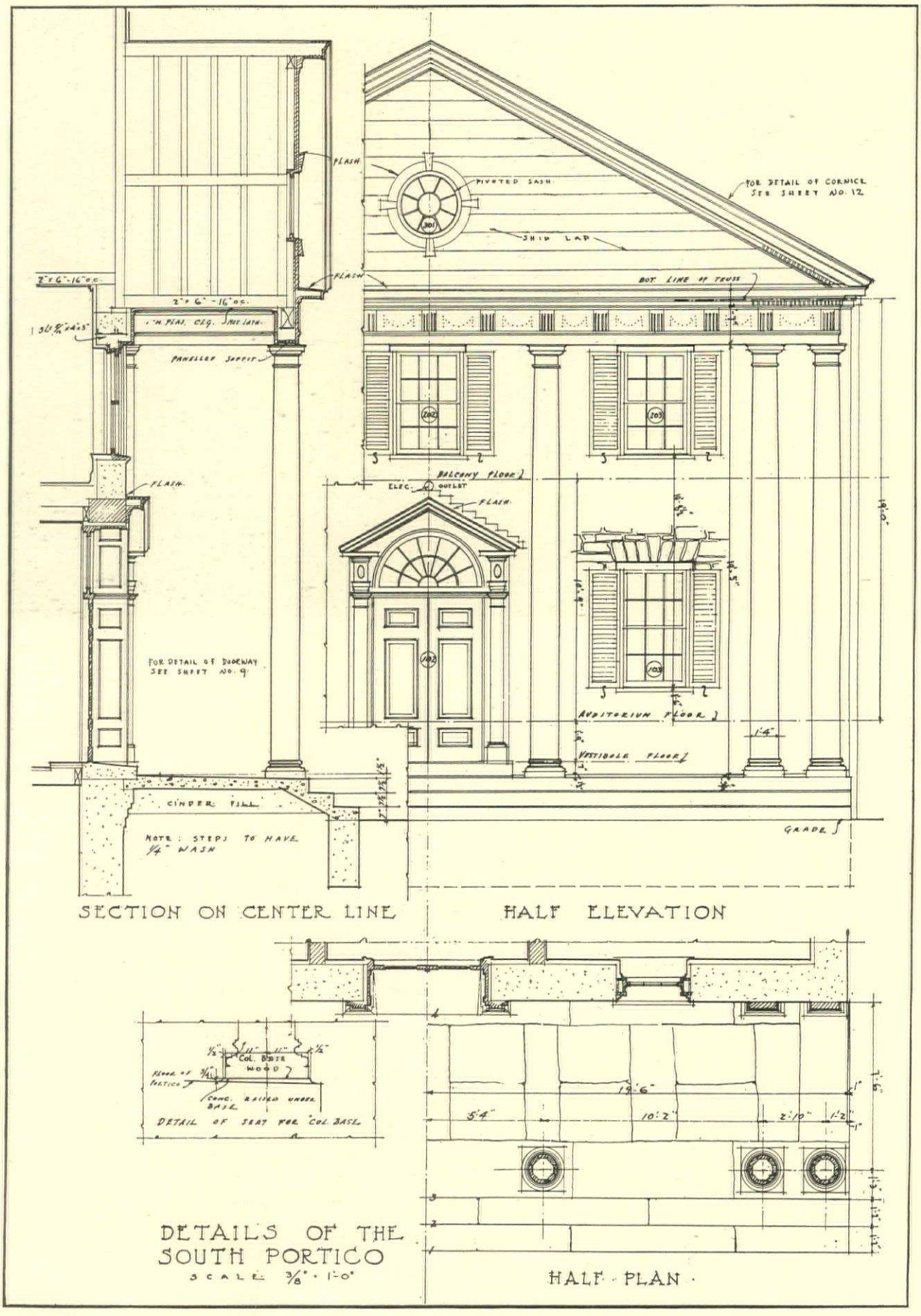
ST. JAMES EPISCOPAL CHURCH, WICHITA, KAN.—SCHMIDT, BOUCHER & OVEREND, ARCHITECTS



Photo by Tyler



MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT



MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT

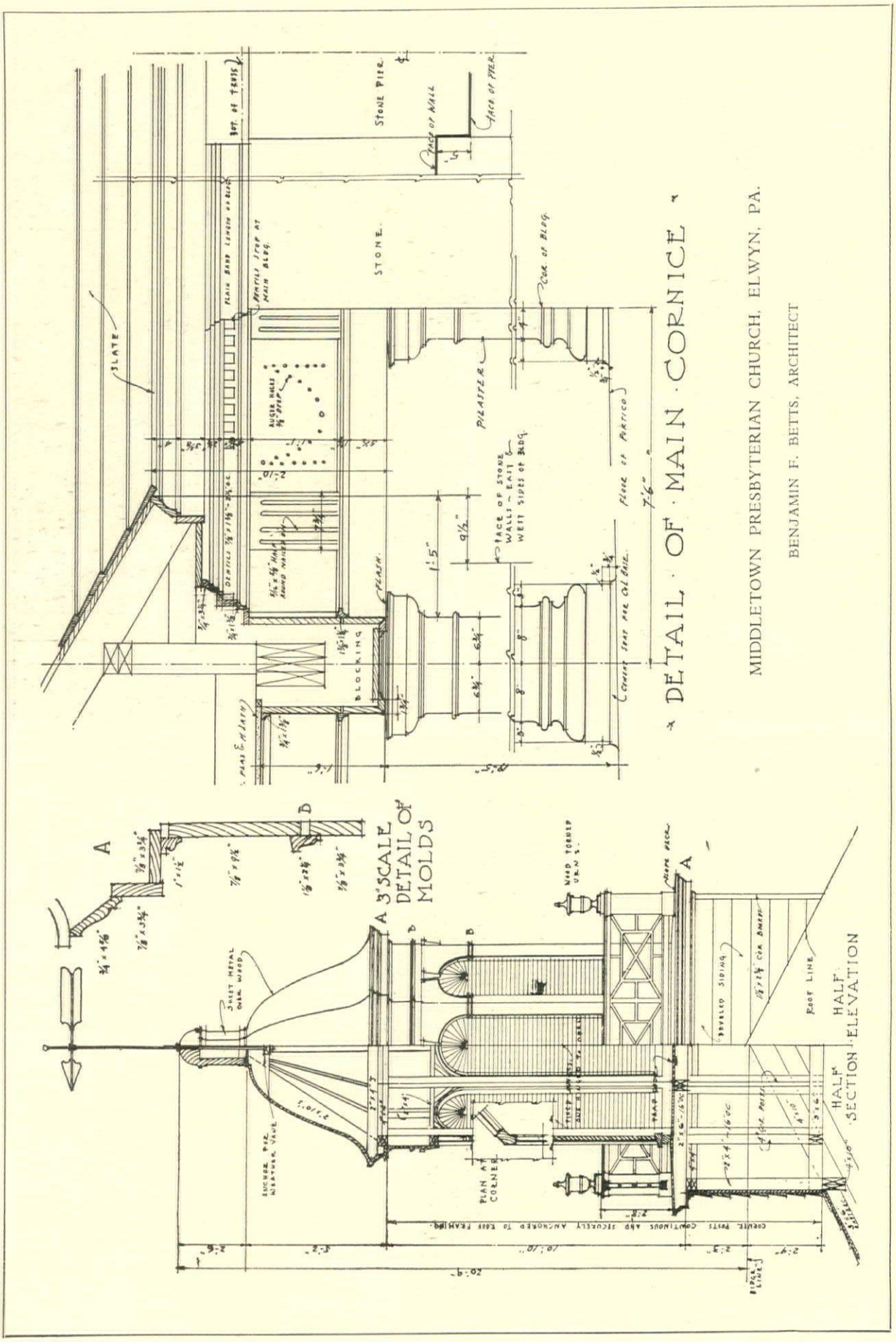


Photo by Tyler

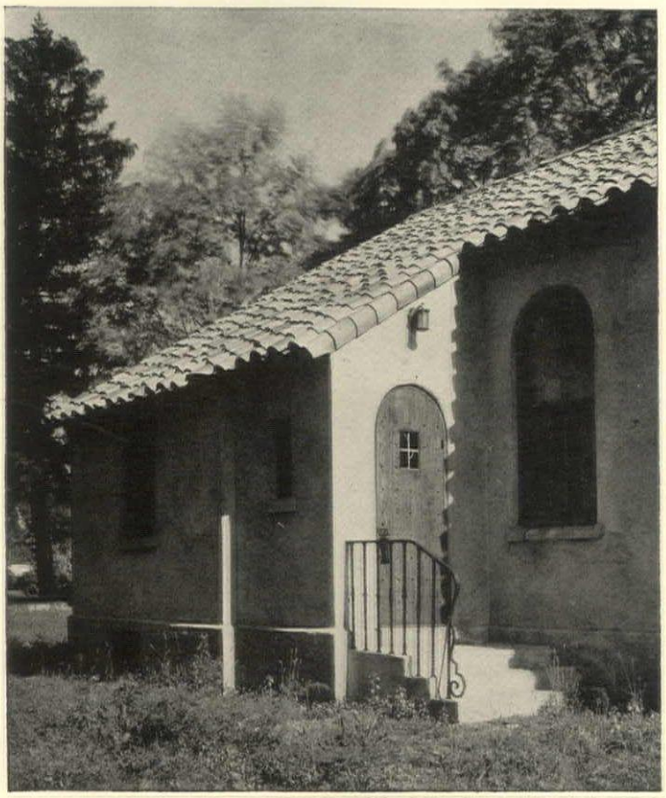


LONG SECTION C-C

MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT


DETAIL OF MAIN CORNICE
MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.
BENJAMIN F. BETTS, ARCHITECT
SLATE
STONE
STONE PIER
PILASTER
BLOCKING
FACE OF STONE WALLS - EAST & WEST SIDES OF BLDG
A 3"SCALE DETAIL OF MOLDS
HALF SECTION
HALF ELEVATION
ROOF LINE

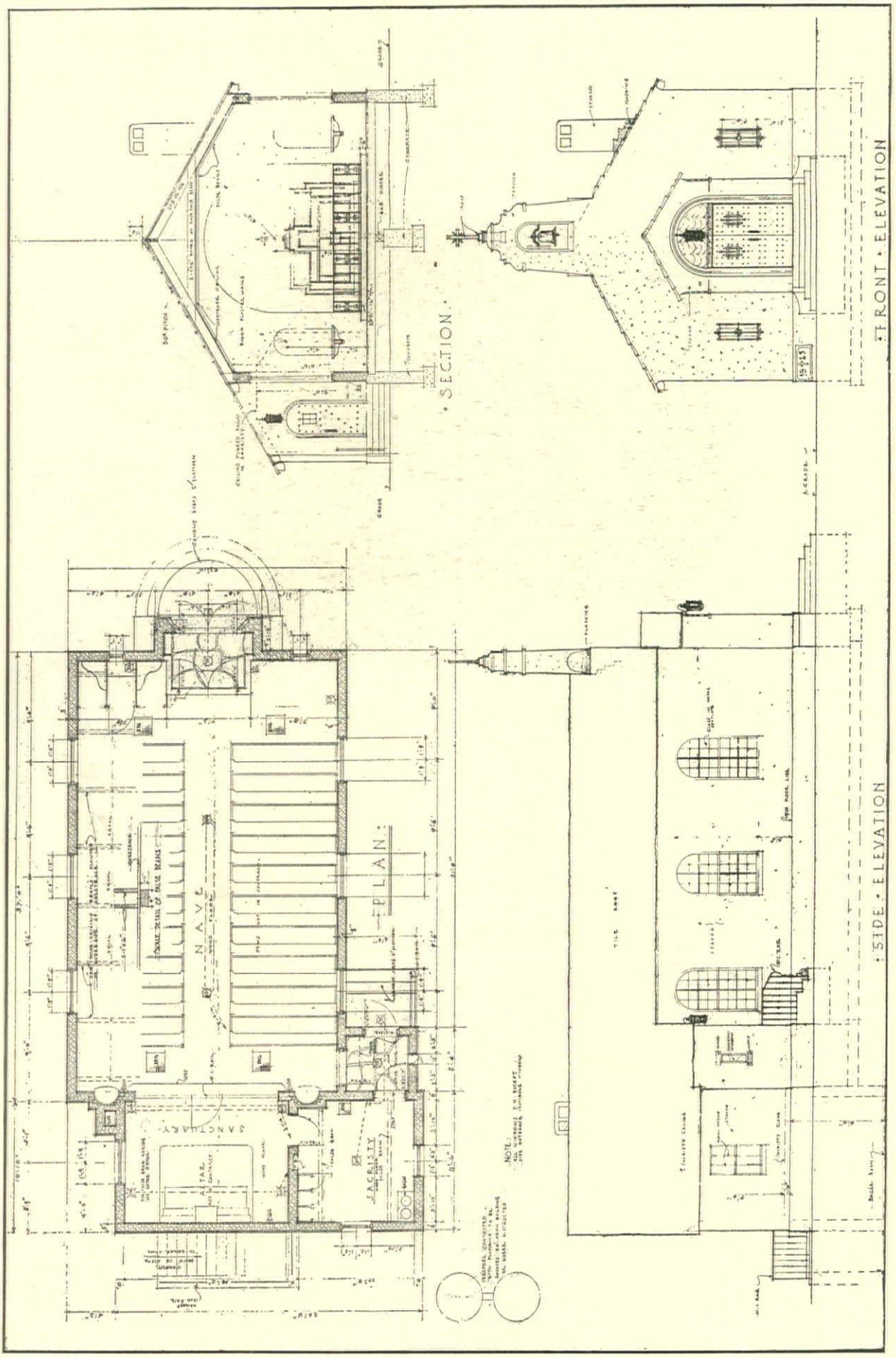




CHURCH OF ST. EDWARD, MILFORD, N. J.

ROBERT J. REILEY, ARCHITECT

THIS SMALL CHURCH, THE SEATING CAPACITY OF WHICH IS ONLY ONE HUNDRED AND TWENTY, IS LOCATED ON A TRIANGULAR LOT NEAR THE CENTER OF THE TOWN. THE BUILDING IS SURROUNDED BY LARGE TREES. THE OVERALL SIZES OF THE STRUCTURE ARE APPROXIMATELY FORTY-EIGHT BY THIRTY FEET



CHURCH OF ST. EDWARD, MILFORD, N. J.—ROBERT J. REILEY, ARCHITECT



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BOOK NOTE

THE PLANNING AND FURNISHING OF CATHOLIC CHURCH BUILDINGS

THE church may be considered as man's gift to the Deity. History records no architecture, no types of buildings more magnificent than ecclesiastical edifices, especially those built during the period extending from almost the dawn of Christianity to the blight of the so-called Reformation. Church architecture, in both plan and design, is closely related to Christian liturgy and symbolism. The church building must be suitable in plan for the performance of liturgical functions. The ecclesiastical architect today must not only be familiar with Christian liturgy, but he must make liturgy one of his most important studies; in addition, his function is to take into consideration the practical requirements of the church and mold its elements (the walls, the roof, and everything contained therein) into a harmonious and lovely whole. Edward Joseph Weber, in his new book entitled "Catholic Church Buildings—Their Planning and Furnishing," even goes so far as to state that the architect chosen for our ecclesiastical buildings should always be a Catholic. Catholic ecclesiastical architecture represents a field of study in itself. It includes not only churches and chapels, but schools, convents, rectories, chanceries, seminaries, Knights of Columbus buildings, and, in fact, all buildings pertaining to the Catholic Church, and the purpose of practically all is, in one way or another, to teach religion and bring souls nearer to God. Therefore, as Mr. Weber says, they should be planned by architects who are ecclesiastical specialists of standing, if proper attention is to be paid to their religious expression and character. The author, a Catholic ecclesiastical architect, pleads for the very best efforts of the brain and hand of man in church buildings. Art is the handmaid and expression of religion, and the Church, he says, is the mother of all arts. Mr. Weber, in a chapter on the Fallacy of Bad Building, writes: "We have, however, no more than begun to recognize the various faults, shams and make-believes in our buildings, such as compositions simulating marble, synthetic blocks imitative of stone piers or walling, steel trusses incased in wood to suggest solid wood construction, mosaic executed in a technique imitative of oil paintings, rubber wainscoting and flooring made to look like marble, terra cotta mimicking Roman travertine, not to mention the horror of a great deal of the indirect lighting and all the other shams and ignorant notions now being exploited in our ecclesiastical buildings." In the very presence of the source of all that is beautiful and true, sincerity, honesty, and truth should ever be the keynote of ecclesiastical architecture. In another chapter, the author gives some valuable advice on the grouping of parish buildings and the relation of building to site. There is a chapter devoted to the small church, seating anywhere from two hundred and fifty to four hundred persons. In this chapter, the author cleverly states that the mere fulfillment of liturgical precepts does not produce a soul-satisfying or beautiful church. He says that on account of the fact that the liturgical requirements of a small church are identical with those of a large one, it is apparent that the difference between the two may reasonably be reduced to a question of the degree of size and richness to be employed in their execution. The problem of designing the large church—the church set amongst towering skyscrapers—is treated in another chapter. There then follow chapters on such subjects as the design of altars, sacristies, pulpits, roods, and other church accessories, with interesting illustrations and valuable descriptive matter. The subject of church decoration is later taken up. The interior, the author states, should be so designed that it puts the one entering the church in the proper mood for communing with the Almighty. It should be characterized by repose and dignity, while its richness and splendor suggest the Glory of the Lord. All vulgar tawdriness, every hint of imitation or deception and all useless profusion of white marble must be strictly eschewed, he says. There is an interesting chapter on symbolism. Symbolism is rampant in the ceremonial of the Catholic Church, and in the planning, conception and decoration of ecclesiastical edifices. Various symbols are explained in this portion of the book and their manner of introduction in architectural schemes illustrated. The book closes with a chapter on lighting, heating and acoustics, and another on rectories, convents and schools, followed by a complete glossary of common technical terms used in ecclesiastical architecture.

In the text, the author not only shows his thorough understanding of the subject, but also possesses the ability to give expression to his thoughts and ideas in an interesting and clear style. The text throughout appeals by its earnestness and sincerity. We heartily recommend its reading by architects,—whether specialists in ecclesiastical work or not,—and by clergy and laymen alike.

Catholic Church Buildings—Their Planning and Furnishing. By Edward Joseph Weber, A.I.A., with an introduction by the Right Rev. John J. Swint, D.D., Bishop of Wheeling. Board covers, size 7½ x 10¾ inches; three hundred and seventy-five pages, with over two hundred and fifty full page and text illustrations. New York, Joseph F. Wagner, Inc. Price, $15.00.

THE ALTAR*

THE altar, strictly speaking, is a horizontal slab of stone or wood. It is supported by vertical slabs of stone or wood, and sometimes by pillars. If at all possible, it ought to stand in the east end of the church. Back of it may be one or more retables for the candlesticks, and a higher elevation for the crucifix or cross. Back of it may be a reredos, or a

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triptych, or a simple curtain called a dossal. At its ends may be smaller curtains called riddle curtains, supported by riddle posts. Over it may be a tester, or else a dossal canopy.

The height of an altar seldom varies. The *mensa*, or horizontal "table" is usually three feet four inches above the floor. The width of the *mensa* is approximately 24 inches, not counting the retable. The width of the retable is about 12 inches.

The length of an altar may vary depending upon the size of the church. Among those who lay stress upon the Sacrament of the Lord's Supper, the altar will be conspicuous. Among those who would make the Eucharist a mere appendix, attached to the end of the service, and would celebrate it but four or five times a year, the altar is usually small and inconspicuous. In such churches the pulpit is usually extremely large, extremely ornate, and elevated well above the floor.

An altar ought to be somewhat more than one-third the width of the chancel, if it is to be correct in scale. If the chancel is 17 feet wide, the altar must be at least seven feet long. If the chancel be 18 to 20 feet wide, the altar must be eight feet or more in length. Good design demands that the altar be made long enough to form the terminating point of the composition.

The larger the church, the larger the altar, and the higher must be its elevation. In a small chapel, it may be elevated three steps above the nave floor. In a church of average size, an elevation of five, seven or more steps will be necessary. Cram, in his "Church Building," 1924 edition, states that an altar must be at least eight, but not over twelve feet long.

The retable is elevated six or seven inches above the level of the *mensa*. Upon it are placed candlesticks bearing genuine candles. Anything of a sham nature vulgarizes the altar. In the center of the retable is a third elevation, and upon this stands a crucifix or a cross. This higher elevation is essential, because candlesticks, vases and a crucifix, if all on the same level, look like a shelf in the establishment of a gentleman dealing in ready-to-use religious goods.

A dossal curtain is used where economy must be practiced. It is made of a rich fabric, usually brocatelle, and is hung perfectly flat and without wrinkles, as one would hang a tapestry. There is usually a dossal canopy bracketed to the wall, and this may have richly carved supports and crestings. The dossal is usually divided into three vertical panels, the central one slightly wider than the outside ones. The dossal is usually slightly wider than the altar is long.

Riddle curtains, if hung at the ends of the altar, should project at right angles to the dossal. They may be suspended from hammered iron brackets alone, or may be supported by a combination of brackets and riddle posts. Riddle posts are often surmounted by a small figure of a kneeling angel, bearing a candle.

If it can be afforded, a reredos of good design should be used. Spiky, jig-sawed erections are no longer popular. Wedding-cake effects must be shunned. A tall reredos composed of three square headed panels is the simplest type. This may be enriched by a wide band of good grape-vine moulding running across the top, and down the outer edges. It may have a cresting of pierced and carved wood. The center panel should be slightly wider than the outer ones. If the altar be of stone, which is very desirable, the reredos may also be of stone. Beautiful examples exist at Winchester, St. Alban's, Liverpool, and in America at St. Thomas', New York.

On the *mensa* of the altar are carved five Greek crosses, representing the Five Wounds of our Lord. One cross is carved near each corner, and a slightly larger one in the exact middle of the *mensa*.

The altar must stand upon the highest level in the sanctuary. This is in the form of a platform, extending about 36 inches in front of the altar, and cut off from 10 to 12 inches beyond each end of the altar. In churches with apsidal terminations, the altar stands somewhat away from the wall. If there be a square eastern termination, the altar stands either against the wall, or within two or three feet of the wall. The space under the altar, and back of it, must not be used as a storage place for vases, O-Cedar mops, loose-leaf hymn books, and broken fans with the advertisements of popular embalmers upon them.

ATLANTIC TERRA COTTA

THE February issue of *Atlantic Terra Cotta*, a monthly magazine devoted to the part played by terra cotta in architecture, is largely given over to illustrations of small commercial buildings. It is pointed out in the text that the advantage of terra cotta in small buildings lies in the fact that by its use, color and modeled detail are to be had at a moderate cost. Among the buildings illustrated are the Chrysler Show Room and Garage, Hartford, Conn., designed by Golden Storrs Co., and Childs Restaurant building at Atlantic City, N. J., George B. Post & Sons, architects. Copies of this interesting monthly magazine may be had by addressing the Atlantic Terra Cotta Company, 19 West Forty-fourth Street, New York.

BOOTH TRAVELLING FELLOWSHIP

THE College of Architecture, University of Michigan, Ann Arbor, announces that the annual competition for the George G. Booth Travelling Fellowship in Architecture will be held this year from April 6 to April 20.



W. W. AHLSCHLAGER, Inc., Chicago
Architects

ROXY *Theatre*

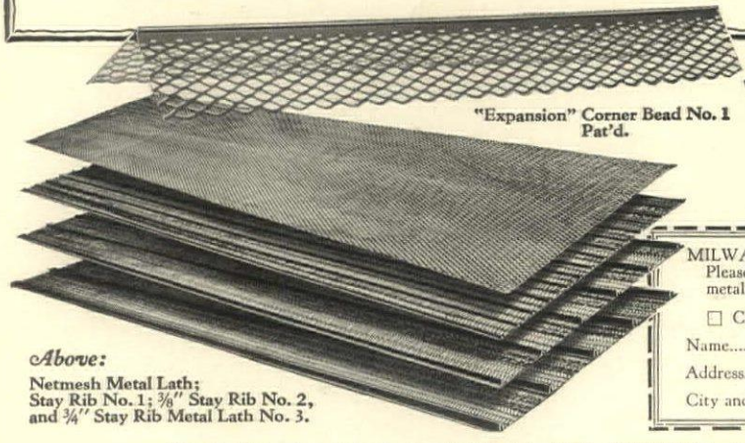
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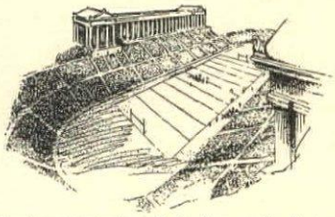
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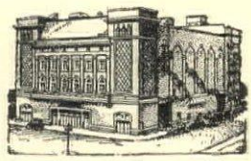
"Expansion" Corner Bead No. 1 Pat'd.

Above:
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and ¾" Stay Rib Metal Lath No. 3.

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A COMMUNICATION

Editor, THE AMERICAN ARCHITECT:

AN editorial reference on The Publishers' Page of the February 20th issue of THE AMERICAN ARCHITECT gives the impression that the reason for the award of the Shakespeare Memorial Competition was the modern character of Miss Elizabeth Scott's design.

As I was the American member of the Jury, I would like to call your attention to the fact that this had nothing whatever to do with it. The theatre is to be built, as you stated, in a garden on the bank of the River Avon, a peculiarly beautiful location on account of the river. If you will study the plans reproduced in THE AMERICAN ARCHITECT, you will notice that Miss Scott is the only one whose plan took any recognition of the river frontage, either in its entourage or in the disposition of the interior of the building. In addition, the interior of the theatre was worked out much more practically in plan than any of the others in the opinion of the Jury. The question of style did not enter into the judgment, although I can state that all of us on the Jury felt that regardless of style, Miss Scott's building would look better than any of the others and was more logical in its development. As a matter of fact, it appealed to us as best, from all points of view, practical as well as aesthetic.

It might be worth while to publish this letter in case there may be misconceptions about the action of the Jury in the United States.

RAYMOND M. HOOD.

PRINCETON ARCHITECTURAL PRIZES—1928-1929

TWO competitive prizes of eight hundred dollars each, in the School of Architecture, Princeton University, are announced for the year 1928-1929. The prizes will be awarded to the winners of a competition in design to be held May 21 to May 31, 1928. This is the fifth year that prizes have been given.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1928, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18, 1928. Application blanks, and regulations governing the competition and award, may be obtained from the Director, The School of Architecture, Princeton University, Princeton, New Jersey.

NEW YORK TO HAVE $2,000,000 MUSEUM

THE first step in a campaign to raise $2,000,000 by popular subscription to erect a museum of old manners and customs was taken recently with the announcement that leading architects have accepted the invitation of the Museum Committee of the City of New York Building Committee to submit plans for a museum building.

The city-owned property at Fifth Avenue and 103rd Street was recently assigned to the project by the Board of Estimate.

Five architects will submit their plans in competition by March 30, namely, Grosvenor Atterbury, Delano & Aldrich, Joseph H. Freedlander, Benjamin Wistar Morris and John Russell Pope.

PERSONALS

Julius Gregory, architect, has moved his office from 49 West Forty-fifth Street to the Park Avenue Building at East Thirty-second Street, New York City.

Norman F. Marsh & Company, architects, have moved their offices from 1011 Broadway Central Building to 514-16 Architects' Building at Fifth and Figueroa Street, Los Angeles, Calif.

Carleton Monroe Winslow, architect, announces the removal of his office from 921 Van Nuys Building to suite 1001 Architects' Building, 816 West Fifth at Figueroa Street, Los Angeles, Calif.

R. T. Nunamaker, architect, has opened an office for the practice of architecture in the Citizens National Bank Building, Tyler, Texas, where he would be pleased to have manufacturers send catalogs and samples.

Announcement is made that W. M. Allen Son & Company, general contractors, Jefferson Building, Peoria, Ill., have adopted the A.I.A. filing and reference system and would be glad to receive catalogs with A.I.A. filing indexes printed on them.

Robert Fan, architect and engineer, has established his office for the practice of architecture and engineering at 50 Peking Road, Shanghai, China, and would appreciate receiving manufacturers' catalogs of building materials and equipment.